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NEEDLEWORK THROUGH THE AGES

Frontispiece



FRONTISPIECE

Embroidered picture discovered in a shrine at the Caves of the Thousand Buddhas, Tun-Huang, Turkestan, by Sir M. Aurel Stein during his expedition in 1907. The picture is about 9 ft. high and represents the Buddha, life-size, standing on a lotus flower between two disciples and two Bodhisattvas; the rocks behind indicate the "Vulture grotto." Above is a canopy with jewelled chain and tassels. On either side are Apsaras on clouds, and at the bottom of the picture are groups of kneeling donors and two seated lions. The embroidery is on a ground of fine buff silk, mounted on coarse linen. It is worked solid through both materials with several strands of untwisted silks in each thread, that is, silk in the natural state after being dyed, the nearest modern equivalent being "floss." Although chain stitch is seen in minor portions, as on the right forearm of the Buddha, in the main the stitches are satin and "long and short." These follow the contours and are worked from the outside inwards; the scale being in accord with the masses to be represented, thus the stitches on the large folds of the draperies are coarser than those on the lesser masses, the effect being bold with no loss of refinement. The features are delicately modelled in split stitch suggestive of European work of some few centuries later, such as the Opus Anglicanum, which won fame all over Europe for the English 10th-13th centuries ecclesiastical embroideries. The colours are remarkably fresh. The Buddha has a light green robe, and mantle worked with various shades of red. Other colours are light and dark blue, yellow, pink, grey and dark brown, the hair and outlines indigo. No black was used. The disciples are dressed as monks; their heads are shaven and they have halos (p. 150).

British Museum.

Chinese, 8th century A.D.

By the very kind permission of the Authorities of the British Museum and the Secretary of State for India, we were permitted the use of the colour block made for the official report of the expedition in "Serindia" by Sir M. Aurel Stein. This book contains several other valuable examples of embroidery, with full descriptions.

NEEDLEWORK THROUGH THE AGES

A SHORT SURVEY OF ITS DEVELOPMENT IN DECOR-
ATIVE ART, WITH PARTICULAR REGARD TO ITS
INSPIRATIONAL RELATIONSHIP WITH OTHER ME-
THODS OF CRAFTSMANSHIP. BY MARY SYMONDS
(MRS. GUY ANTROBUS) AND LOUISA PREECE



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DEDICATED TO
HER MAJESTY THE QUEEN
BY GRACIOUS PERMISSION

FOREWORD

EMBROIDERY may rightly be considered as one of the oldest of arts, but it has unfortunately not received the study it deserves ; mainly because it is regarded as an applied art and also because it is often despised as feminine. It is true, no doubt, that most embroidery in Western Europe is now produced by women, but in the East and in medieval Europe men did not consider it beneath their dignity to embroider. The Broderers' Company in the sixteenth and seventeenth centuries held an honoured position among the guilds of London, and fine ecclesiastical work such as the renowned *opus anglicanum* of the thirteenth and fourteenth centuries probably owed some of its beauty to men. Monks have always been just as skilled in crafts and applied arts as nuns. The gold-braided cloaks and coats of Albania are the work of men's hands. To despise embroidery therefore as feminine is as misguided as to reject it as an applied art.

Serious study, too, has been diverted from embroidery by other circumstances. There are in existence in all countries, but especially in this, a large number of pieces of needlework which through a traditional connection with historical persons have become souvenirs. Favourite characters to attach such embroideries to are Queen Elizabeth, Mary Queen of Scots, the later Stuart kings such as Charles I and II, Queen Anne and the Young Pretender. The traditions in many cases

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are mistaken or at least doubtful. A British museum possesses an embroidered petticoat said to be Queen Elizabeth's which cannot be older than the time of Queen Anne ; a bedspread from Queen Elizabeth's bed in a famous country house is likewise not older than the age of Queen Anne ; and the quilt under which Richard III slept the night before Bosworth cannot be older than the end of the seventeenth century. Similarly in the subjects rendered in embroidery there is a constant desire, sedulously fostered by dealers, to identify the figures represented as kings and queens, particularly Stuarts. The Judgment of Solomon has been known to masquerade as Charles I on his throne. A well-known Italian pattern which has S-shaped devices linked on a wavy stem, representations of roses, oak sprays, and the like, have all been interpreted as signifying loyalty to the House of Stuart ; and some have sought in purely Biblical subjects such as the Story of Esther cryptic suggestions of royalism under the Commonwealth. The romanticism thus imparted to embroidery may enhance its value in the eyes of the curious, but certainly does much to disparage its true value, which is æsthetic, historic, and to some extent ethnological.

Studied properly, embroidery is extremely valuable as forming a guide to the tendencies of a period ; it helps to illustrate literature, and supplies an important part of a picture of the social history. The first essential, however, is to approach the subject with an open but critical mind and examine severely the credentials for the date of any piece. Once a series of definitely dated pieces has been formed,

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then other embroideries can be grouped around them by their stylistic likenesses and so gradually a more or less complete sequence can be constructed. This applies to embroideries of all kinds, ecclesiastical or domestic, which subdivide into two groups : those meant for strictly household purposes and those intended for the decoration of costume. Here we approach another possible division of embroidery. It can also be classed as conscious art, like most of the French embroideries, or unconscious, like the embroideries from the Greek Islands. The latter fall, strictly speaking, under the head of peasant art but artistically rank high, and from the decorative aspect are equal if not superior in some respects to most embroideries of the conscious class. Peasant embroideries have an added interest from their ethnological side, especially those of the Balkan peninsula, which illustrate excellently its national complications. The embroideries of the Greek Islands similarly reflect the various influences and races which have been active among them, and thus help to illuminate history from the social and economic side. Swedish peasant embroideries and weavings similarly differ in style and type according to the province from which they come, and in some cases the various areas of a province are also differentiated. Here the palm for exquisite work and fine design must be given to some satin-stitch work from Dalecarlia which, beautiful in itself, has a feeling and a simplicity of effect which conscious embroidery can never attain. The truth is that some conscious embroidery is little better than art needlework, a class of work that is as

futile in use as it is dangerous in art. Peasant work owes much of its quality to the fact that it has almost always been made with the object of supplying a well-recognised purpose in the social and domestic economy of the household. The best illustrations of this are the dowry articles made and embroidered by young girls for themselves. The dowry consists of objects needed for the house and person, and has by tradition and custom always occupied an important place in social life. The unwritten rules that govern such things determine the character of the work, and to this it owes its spirit. Art needlework has no purpose except that of occupying idle hands and idle hours in making futilities, but the peasant girls who made their dowries were always actively employed in a hundred various tasks.

English embroidery, ecclesiastical and domestic, likewise illustrates the artistic and literary tendencies which have influenced the island during a succession of historical periods. English ecclesiastical work, *opus anglicanum*, is in its own way one of the finest flowers of early Gothic art. No less than illuminated manuscripts it helps to picture the surroundings of the builders of cathedrals and abbeys. With the Reformation such work died out, but its last expression is to be seen in the funeral palls of the Livery Companies of the City of London. These display the wealth of the Companies and the trade relations of London about 1500, and suggest to us the pomp and power of the guilds. Though embroidery in black silk was known in England before the end of the fifteenth century, so that the theory that it was

introduced by Katharine of Aragon should be regarded as another unsubstantiated legend, it was not till the reign of the last of the Tudors, Elizabeth, that domestic embroidery began to flourish. Thenceforward to the days of Victoria it continued to prosper, always changing with the fashions and the manners of the times. Some work illustrates Elizabethan literary conceits or demonstrates equally with the poets the Elizabethans' delight in flowers and gardens. Italian motives appear in the samplers of the seventeenth century, and the curious but well-executed stump work of Charles II's reign reflects the extravagances of the Restoration. At the end of the seventeenth and early in the eighteenth century comes a wave of East Indian and Chinese influence, and by the days of George II French art exerts its force down to the days of the Empire style. Under Victoria the tastes and customs of the day are represented in the needlework which helps to illuminate the life and the literature of the age. The Gothic revival, historical romances of a "costume" type both in literature and in painting, Berlin wool work, the reaction to medievalism under the Pre-Raphaelites and Morris, each had its due effect, and each occupies a place in the sequence of English embroidery in the succession from Elizabethan times. The last phase of Victorian art mentioned induced a fashion for copying the antique and for the use of weak and faded colours, since it was wrongly believed that these were the original colours. These so-called art shades, which are untrue, since even a little study will reveal that strong and primitive colours were employed, produce

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that "greenery-yallery" effect which was at one time so much cultivated and is even still popular in certain circles, but is really an æsthetic fallacy. The antique is good to study, but bad to copy, and one cannot at present see whether English embroidery of the twentieth century has any distinctive style of its own equivalent to that of the seventeenth century. It is hard to discern the styles and fashions which posterity will recognise as marking the times around us, and therefore it is best to leave the present century alone. In the past, embroidery has flourished more at one time than another; for instance, the early eighteenth century covered its chairs with needlework, whereas the later eighteenth century did not, and so perhaps embroidery is out of tune with our own times. Still, be that as it may, if the authors in the following pages stimulate their readers to regard embroidery from the right point of view before it is too late to obtain sound information, then a valuable purpose will have been achieved. No phase of English literature can be adequately studied without a glimpse at the needlework favoured by the women and men of the day.

A. J. B. WACE.

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A SURVEY of needlework in its decorative aspect demands more than the one volume which covers the space given to us. Other books, however, deal with the subject, more or less, in subdivisions according to nationality or school, or in some specifically technical manner, and much valuable information in this way is available.

At the present time, when the machine dominates all forms of workmanship, many efforts are being made to maintain the practice of embroidery, some of them none too wisely, but all with good intent. At this time too, the needlework of past days finds a value in the sale-room comparable with other forms of craftsmanship and is also treasured for its own sake amongst works of art. Yet too little regard is given to the influence which needlework and weaving had in the history of art and in commerce during the early days when far-distant nations were made known to each other by their works alone. One is inclined to ask what form ornament would have taken had there never been needlework or weaving.

Any historical study of these two subjects demands a search far outside their technical scope ; for it is not alone in the actual works of the needle and the loom that their development should be sought—pottery, goldsmithing,

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sculpture and painting reveal evidences of ancient textile art which time has not preserved in actual fabric.

Explorations, some of them even while this book has been in progress—such as the romantic discoveries in Turkestan and Mongolia—have disclosed the wonder-work of Far Eastern embroiderers and weavers of a period centuries before the days of the Western trading companies, which until then was little known to the people of Western Europe. We have now proof of the stories Herodotus told, and the Homeric tales of beautiful embroideries have come true.

With a broader basis for study, therefore, we have sought to follow the natural utility stitches of early man as they passed into the seemingly complex though simple process of embroidery, and to survey the periods when definite conclusions can be gained from the fabric itself, from historical records or in other forms of craftsmanship. Within the compass of these pages it is but possible to give the merest outline of such an extensive survey, but the bibliography indicates its scope, and provides the means whereby students can follow and enjoy for themselves a like study.

The illustrations are arranged as far as possible chronologically, so that the plates themselves form an historical sequence of development and styles. Examples have been chosen primarily to follow the embroiderer's craft, its close association with weaving and their interchangeable relations. Certain well-known examples which would naturally have a place here have not been chosen because they have already

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been widely illustrated ; therefore we have preferred the less familiar and accessible, not always selecting the finest examples known to us where others better suited our purpose. With but few exceptions all of them are known to us personally. That we have been able to do this is due to the great kindness of owners who have generously permitted access to their collections.

To their Majesties The King and Queen, for permission to use some of the Royal treasures, we venture to offer here our grateful thanks.

To those other private owners whose names are appended to the descriptions facing the illustrations, we likewise offer our thanks for so freely making their collections available to us, in some of which are rare and little-known examples.

The Officials of the following Public Collections have shown the greatest courtesy in allowing us to make our selection from examples in their charge and which we gratefully acknowledge : The British Museum (in particular in conjunction with the Secretary of State for India for the use of the block for the frontispiece) ; the Victoria and Albert Museum ; the London Museum ; the Ashmolean Museum, Oxford ; the University Museum (Pitt-Rivers), Oxford ; Museum, Dorchester ; Musée du Louvre and the Musée de Cluny, Paris ; Kunst-Gewerbe Museum, St. Gallen ; Historical Museum, Stockholm ; Museum of Natural History and the Metropolitan Museum, New York ; Museum of Fine Arts, Philadelphia, U.S.A. ; Museum of Fine Arts, Boston, U.S.A. ; Cincinnati Museum. Also we have to thank the

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For the use of negatives we are indebted to the Dean of Durham, the Dean of Canterbury and the Royal Society of Antiquaries.

We acknowledge, also, the courtesy of the following publishing firms who permitted the reproduction of examples from books published by them: Messrs. Macmillan & Co., "The Palace of Minos" (Plate X, Figs. 3 and 4); Chapman & Hall, "History of Art," translation (Plate IV, Fig. 5); the Oxford University Press, "Scythians and Greeks" (title-page); the Cambridge University Press, "A Cretan Statuette" (Plate X, Fig. 2); *The Burlington Magazine* and Mr. Percival Letts (Plate XII, Figs. 4, 5, 6; XIII, 1, 2); Herr Dietrich Reimer, Berlin, "Chotscho" (Plate XX, Fig. 2; XXII, 3-6); Herr Julius Springer, Berlin, "Necropolis of Ancon" (Plate XIV, Fig. 4; XV, 1; XVI, 4, 5); Madame Stückelburg, "Unveröffentlichte Walliser Geweberfunde," E. A. Stückelburg, 1923 (Plate XX, Fig. 7; XXXI, 3; XXXV, 3).

Our measure of debt to past explorers is great. To some still working, this book owes much, and we ask our readers to join us in the thanks to them which are due to be recorded here.

MARY SYMONDS (MRS. GUY ANTROBUS).

LOUISA PREECE.

June 1928.

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- XCIX. Needlework picture in fine coloured silks on linen, Sir E. Burne-Jones's "Star of Bethlehem." Nineteenth century.
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- CI. Sampler of white work. Portion of linen counterpane in white work : English. Handkerchief in fine cambric, embroidered solid and in open work : Swiss. Portion of linen counterpane, embroidered by Belgian refugees in England during the war : Belgian. Nineteenth and twentieth centuries.
- CII. Panel of altar frontal with symbolic design, embroidered in silk and gold threads : English. Twentieth century.
- CIII. A modern Spanish landscape, translated by treatment proper to needlework : English. Twentieth century.

PART I

PREHISTORIC TO SECOND CENTURY A.D.

INTRODUCTORY

THE basis of any form of craftsmanship is man's material need, and the earliest records of his history are looked for in his handwork. In the development of the Stone Age tools, which gave man his first step towards a life higher than that of the animals around him, there are the rudiments of the sculptors' art. The finest sculpture of the best sculptural age, with its æsthetic expression, is but the development of that tool-making process which had no other aim than that of the man's need to provide for himself. For what is sculpture but the chipping away of superfluous material to get at the inherent part representative of the mind of man?

It was likewise necessity which caused him to bring natural material together by means which perforce led to sewing. The finest textile products of all ages began with those early processes of intertwining fibres, grasses and threads by which the wonderful uninstructed genius of primitive man supplied his material needs. Their glory of patterning and colour became the expression of his spiritual and emotional nature, whether by the intertwining method called weaving, or by the use of stitches whose fundamental purpose, from being merely utilitarian, developed into that apparently elaborate process which we call embroidery; a process so esteemed by the Romans that they called it "painting with the needle." The records of

history, indeed, do not take us back to a time when there was no needlework, and the earliest specimens of patterning show a command over technique unrivalled to-day, and a purpose not decorative but very definitely utilitarian though not in its modern sense; but it was this utilitarian motive in primitive expression which developed the sense of beauty.

In the study of archæology and history, the modern tendency is to seek material in the social life of the people; the architectural and sculptural ruins of great civilisations have long yielded material for the history of art in stone, marble and metal, and they became the basis for inquiry in modern times; reproductions of them are to be found in every place where the principles and practice of art are taught, instruction is considered incomplete without them.

But this study, until recent years, did not go farther back than the Greeks, who in the age of the world are but of yesterday; because while the key to the ancient languages of overthrown civilisations had not been found, the Greeks had handed on a literature, and afterwards the language of the Roman conquerors became the common language of scholars.

In that literature and in those languages it is found that needlework had a necessary and honoured place in ceremonial, not merely as decorative pattern, but as a language expressive of the thought, ideas and religion of peoples. But few evidences of it remaining, its character was sought in sculptures, mosaics and paintings.

Even for some time after Egypt had become open to the

archæologist, Greek art remained the stepping-stone to the study of practical art. Moreover, the discoveries of ancient needlework were not taken as serious evidence for study comparable with those of architecture, and were not, like them, carefully preserved. But needlework claims a place in history before architecture and sculpture; the more recent and systematic excavations in the burial-places of Egypt have rescued from obscurity many ancient examples, which by the extraordinary beauty of their technique and their wonderful patterns have won recognition of the part needlework should take in any historical or archæological survey of ancient peoples.

The same may be said of the textiles of Peru, discovered by Pizarro long before the relics in Egyptian graves became known, and brought by him with immeasurable treasure of gold and silver to Spain, but which remained in obscurity. Now that more recent discoveries of these textiles are available for study, they amaze us with the extraordinary similarity of idea and technique in two continents so remote from each other, and we are staggered at the astonishing beauty and perfection of their technique. We ask, "Whence came they?"

In examples of textiles representative of peoples all over the world, and dating from varying periods, we see certain similarities. First in importance is the progressive use of indigenous material specially serviceable to man in the peculiar climatic conditions which governed his life and habits. The story of civilisation is to be found in the remark-

able power which man gradually attained over that material in his command of technique, and in its furnishing him the means to develop expression of his thought, which so commonly included his religion.

We cannot fail to see that the treatment of material which we regard as decorative has been influenced by the ceremonial which grew around the primitive man's conception of God whether as the supreme creator of the universe, or of those gods of lower degree which in the elements represented something bigger than himself, and beyond his control, but necessary to his well-being and therefore to be feared, venerated and loved. The place needlework had in the spread of the Christian religion in the middle ages has its parallel not only in contemporary religions, but amongst ancient peoples also. The evidence of its use in the ritual of the Hebrews constantly occurs in the Old Testament.

Scholars, having now the key to other languages of the Orient, have rescued hitherto unknown records from their long obscurity. This and the recent archæological discoveries have given a wonderful impetus to the study of ancient monuments which are no longer approached with dull curiosity, but with eager and sustained interest as having a meaning identified with the growth of the world not heretofore sufficiently realised. So likewise the textile products of nations may be studied in order to gain a nearer insight into the more intimate peculiarities of race.

No attempt can be made to essay an exhaustive history of a form of craftsmanship in which there are so many broken

INTRODUCTORY

links as in needlework, by reason of its perishable nature ; but to explore certain periods when its function is clearly defined, or when deduction is possible by which the links remaining may be strengthened, should be a fascinating study.

Not the least is the part it played in the great trading connections between ancient peoples, when means of transit were not easy, and in showing how the contributions of the different nations were necessary to its development, and how each had its share in the inventions which laid the foundations of so many trades of to-day which are supported by the textile industry.

For the experiments of ancient peoples in the production of colour ; of linen, cotton, woollen and silk threads and woven fabrics, played a great part in the exchange of commodities which brought nations together, leading to ancient factory practice and specialisation, thus superseding the more primitive craftsman who, supplying his personal needs, was at once dyer, spinner, weaver, designer and embroiderer.

The chief objective of the Stone Age man in the development of his tools was to secure a sharp cutting edge. The character of these tools affords the clue to his progression from the savage state. The changing condition of climate brought other needs, and led to other processes than those which required the axe and the knife. He had to bring natural material together by tying, binding, knotting, intertwining, and he inevitably learnt to sew. For in no other way could he increase the size of material not in itself large enough for effective use. For such processes he needed a

totally distinct and different train of thought from that involved in the chipping processes ; he became constructive, a builder up ; he branched out in new directions and he made the needle.

The value of the cutting and piercing tool is abundantly demonstrated in the bone workings of the early Stone Age, and here the needle is found. As with the axe, the knife, the saw, its fundamentals are discoveries of that age, and this present great age of inventions has not superseded them. Of all the tools which those early inventors evolved from their own necessities, none was to endure longer in its original form nor to be of more service to humanity than the needle. No tool has been less changed throughout the æons of time, none more wonderfully developed from the needle provided ready to hand by nature. And throughout the successive stages of bone, bronze and steel, the needle remains unchanged in structure and unchanged in use save only by its wider field of service and by the fineness of its product. Triumphant in its influence upon the whole development of the textile art, whether of wool, linen or silk ; glorified by its service for religion and for civic state, with pride of place in ancient literature—for it has inspired the poet's song—it accompanies man throughout the pilgrimage of his life. Captured as it has been in this age of iron by the slave-making machine, and held by fetters of steel, supplanting the mobile, sensitive fingers to which it owes its existence and by which it has accomplished all—save one thing only—that the machine can ever do ;

THEORY

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2. The second part of the theory is the definition of the terms used in the theory.

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PLATE I

1. Prehistoric Egyptian basket sewn over a coil of fibre ; it has a lid and is completely black with age. It is probably the oldest sewn basket known. Found at el Amarna. 3 ins. diam. approx. (p. 14).

Asbmolean Museum, Oxford.

Egyptian Pre-dynastic.

2. Basket from Buduma, Lake Chad. Illustrates the development, in all probability, from a split stitch. This is an extremely fine example. $14\frac{1}{2}$ ins. high (p. 14).

3. Buttonhole stitch forming the fabric of a basket from Moreton Bay, Queensland. Quarter full size (p. 14).

4. Basket from Assouan, Egypt, partly with leather. The basket-work shows in the bottom part its construction from buttonhole stitch, the upper part showing split stitches ; the top band is plaited, the border below is twined (p. 14).

5. Portion of an old Japanese grass hat, made with grasses by constructional laid stitches, afterwards embroidered with wool in herring-bone stitches. Two-thirds full size (p. 14).

6. Buduma basket with carrying sling in twisted fibre. The foundation is a sewn coil, afterwards covered with grasses laid in chevron pattern. 10 ins. high (p. 15).

7. Portion of fringed leather girdle used by the Lengua Indians, S. America. Sewn in chain stitch with leather thongs (p. 15).

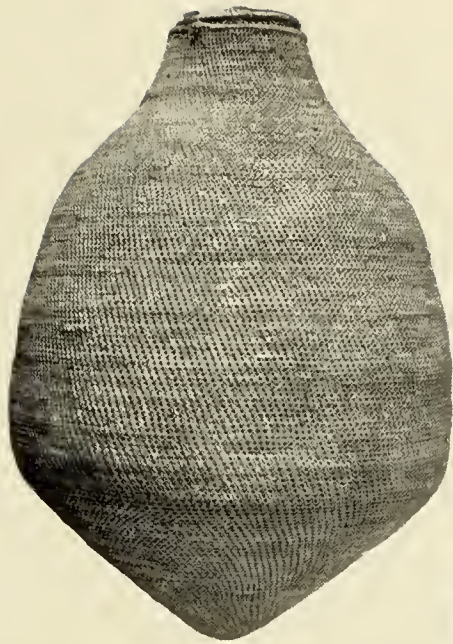
8. Portion of Indian shield, embroidered in white, blue and yellow cotton in a manner resembling plait stitch. Diam. $15\frac{1}{2}$ ins. (p. 15).

9. Portion of Burmese cotton garment, sewn with coix lacruma seeds (p. 298).

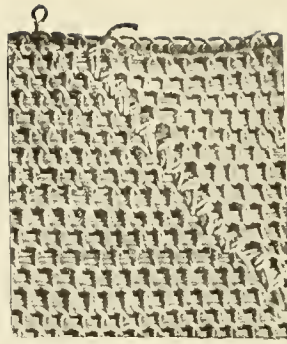
Pitt-Rivers Museum, Oxford.



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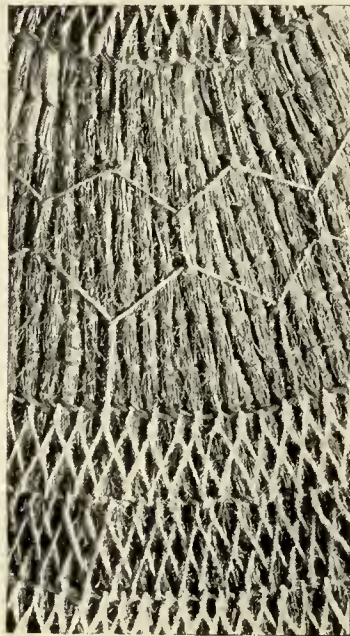
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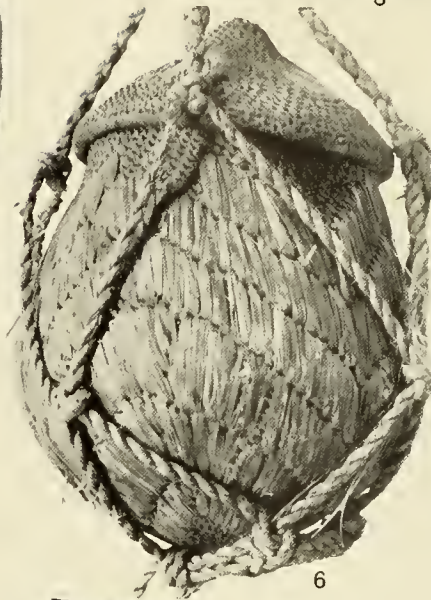
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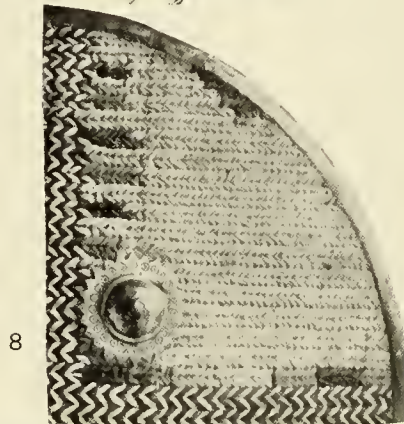
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whirled at high resistless speed by the new forces which, in their turn, dominate the machine, the needle remains—even so—master.

What a history lies behind the veil which obscures its record of thousands of ages, a veil which can only partially be lifted. The recurrent discoveries of the Stone Age reveal its presence, but at what point can we take up the story of its accomplishment? Wherever we may turn in our search for those rudiments which are to guide us in our study, we shall find traces of that primitive culture which has either remained stationary or developed in some special and distinctive manner, but wherever it may be, we shall inevitably be drawn eastward. It has been customary, indeed, to turn to the Eastern races when we need to trace any form of art or culture. We are learning more than in the past to take a wide view of what culture signifies and we have for that purpose to be guided by the advancement of craftsmanship whose roots lie deep in human growth. The East, which provides the earliest known historical records of civilisation, is also the home of organised religion which spread to the uttermost parts of the earth and influenced every form of craftsmanship that was used in its service by different peoples. And it is here, when we come to consider needlework as an expression of the highest intelligence of the human race, that we begin our study.

ORIGIN OF STITCHES AND MATERIALS

WE know that the human family is not the only one to use the stitch. The tailor-bird of Asia makes the foundation of his nest by cunningly stitching together leaves with threads of fibre or silk. But he does not, as did our forefathers of the Stone Age, form of stitches alone the fabric itself. When our ancestors spun threads and intertwined them, they had a fabric on which the same stitches could be used in the manner of to-day; and in our knitting, crochet and lace-making we still carry on the stitch fabric process.

In needlework, as in every form of craftsmanship, the material determines the tool, and however crude may have been the first needle, when once perfected by metal structure, there was no limit to the development of stitchery whether for use or for decoration. But before the great invention of the eye to the needle, many stitches—and those not merely useful—had been patiently worked into the elementary garments of our forefathers. No memorial commemorates the invention of the eye to the needle, and yet what a supremely wonderful labour-saving device it has been! So numerous and so perfectly wrought are the bone needles—now in the British Museum, from the Brunique caves in France—that they suggest to us the workshop of a needle-maker, and bring a vision of the upward struggles of the prehistoric craftsman.

PLATE II

1. Portion of a counterchange pattern inlaid on a child's skin coat with whipped stitches—front and back view. From the mouth of the Yenisei. About half size (p. 15).

2. Portion of border on a seal-gut coat from the Aleutian Islands. The coat is joined with tiny overcast stitches. The border is embroidered with extremely finely shredded sinew and coloured wool. Nearly full size (p. 16).

3. Priest's robe, "Tobe," a loose grey cotton garment of West Africa; the embroidery in various stitches acquired through Arabic influence (p. 160).

Pitt-Rivers Museum, Oxford.

4. Raphia woven cloth, embroidered with very fine raphia thread in buttonhole, "drawn," tent, and other stitches. Worked by the Bushonga tribes of West Africa (p. 18).

British Museum.

About 1600 A.D.

5. Leather sandal from Zanzibar, showing the utility and decorative uses of thongs. The strap is stitched in red and white (p. 16).

6. North American moccasins in brown leather, embroidered with porcupine quills; with a fringe passing through iron bugles (p. 16).

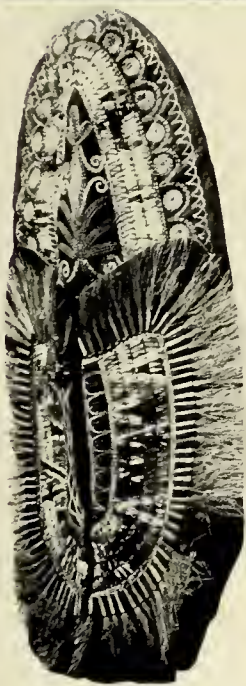
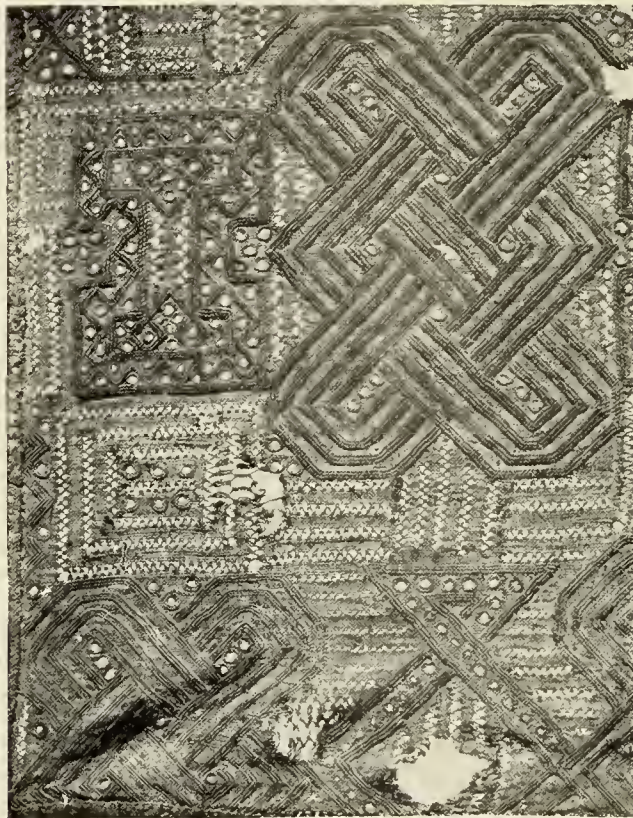
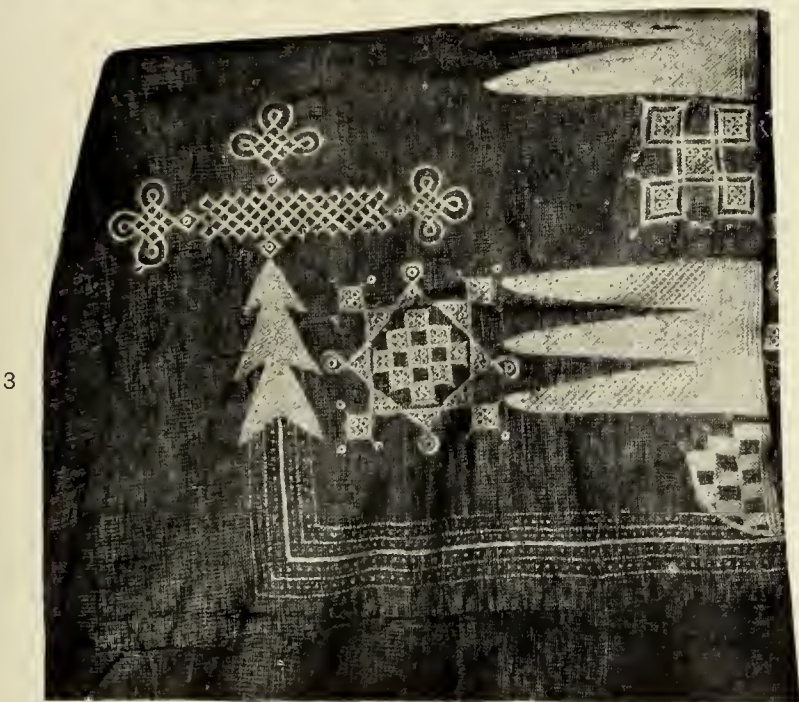
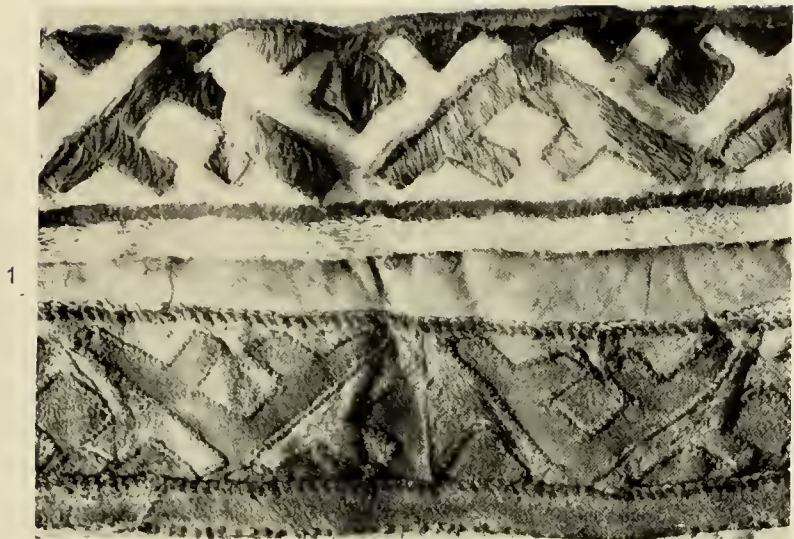
7. Esquimaux skin shoe with beautiful whipped joining (p. 15).

Pitt-Rivers Museum, Oxford.

8. Chinese shoe, quilted and embroidered in fine coloured silk and gold threads (p. 155).

The Government of India.

Turkestan, 8th century A.D.



The parent of the needle probably was an awl-like instrument of bone or a thorn used for piercing holes into skins for the purpose of joining them together by a lacing of thongs or fibres ; thus beginning the history of the development of the stitch used with a fabric (XIV).

Compared with some of the early stone tools used upon material preserved through thousands of ages, as in architecture and sculpture, the needle has left few determinable records owing to its use with more perishable material. But in the slow evolution of the human species there are still certain races from whose primitive methods fairly correct historical conclusions can be deduced with regard to the needlework of ancient Stone Age peoples. These races, scattered over the globe, are found to be capable of little more than the simple joining of materials together in the manner previously indicated ; whilst the tribes in the North of America and in some other regions have advanced to a high degree of skill in the use of the needle, and great ingenuity in manipulating stitches. The overcast or whipped stitch would, on account of its simplicity and strength, occur early to the primitive mind ; it is indeed merely a “lacing” stitch.⁽¹⁾

Progressing from the purely useful to the decorative stitches, which may also serve utilitarian purposes, we arrive at “embroidery.” But it should be remembered that it is not the stitch itself, but the manner of its use which constitutes the art of embroidery ; we find in ancient needlework the employment of the same stitch for purposes utilitarian, decorative, or both combined. The character of the stitch is influenced

by the material, and in the development of embroidery and woven fabric each contributes something to the advancement of the other. The two must be studied together.

Of the early materials, first in order are skins, a raw substance ready to hand which requires no particular preparation except rubbing or beating into flexibility. Following the use of skins, and even co-existent with it, comes the textile. This term is usually applied to a material which, being formed of threads either twined or woven together, possesses essentially the quality of pliability. Other fabrics not so made are sometimes included under this term because of their flexibility though they are not strictly textile, for example felt.

Again, some plaited or woven fabrics which lack this essential quality cannot be designated textiles, although the method of production is almost identical ; of such are baskets woven or plaited over a strong rigid foundation which precludes the pliable quality of a true textile. There can be little doubt that the early textile fabrics owe their origin to some form of intertwining, as in mat and basket work, even as the embroiderer owes to these processes some stitches. Actual proof has come down to us from about 6,000 years ago in specimens from the pre-dynastic tombs of Egypt which afford examples of skilful twining and constructive stitching. To the same period belongs fine linen of excellent quality.

Baskets, which may have derived from the use of gourds and similar objects, preceded with, some tribes, the making of pottery, which itself probably originated from the practice

of lining baskets with clay to make them water-tight. Some impressions of ancient basket work on potsherds recovered in the course of archæological research show types of stitches used also in needlework, and thus afford valuable evidence of their ancient origin.

Basket work takes two distinct forms, each of which demands attention when studying stitch and textile development. One method is that of intertwining the material by means of the fingers. "Wherever civilisation has come in contact with the lower races, whether in Britain, Africa, Polynesia or America, it has found the woman enjoying the most friendly acquaintance with textile plants, and skilful in weaving their roots, stems and leaves into basketry, matting and other similar products without machinery. Basketry was well-nigh universal throughout the Western hemisphere before the Discovery, whilst at least one half of the area was devoid of pottery."⁽²⁾

This intertwining method eventually led to the invention of the loom. The other form of basketry is allied to needlework ; it is indeed characterised by the name of sewn work and requires the use of a tool. The primitive tool had the form and function of an awl ; the needle, however, replaced it in some types of sewn baskets ; the pre-dynastic specimens already mentioned are of this description ; they were found at el Amarna near the site of Abydos in Middle Egypt in a late prehistoric grave, and are worked in the same manner as modern baskets of similar character. "Far up the Nile the type persists. Seen in Aden, in more elegant material in

Hindustan ; this proves the persistence of a single type through six thousand years."

The stitch used on the pre-dynastic Egyptian basket is the overcast, or whipped stitch, sewn round a coil of fibre. The example illustrated (I) was found at el Amarna, and probably provides the oldest evidence of any form of sewing stitch. A developed form of the overcast stitch is derived from the practice of sewing into the next stitch below and splitting it, and, perhaps arising in the first instance from accident, it developed—when its decorative quality was perceived—into the fine characteristics of the old basket from Buduma, Lake Chad (I). This splitting of stitches, varied in method, passed into use with other materials, and is found in silk embroidery. From the tenth to the thirteenth century of our era "split stitch" was particularly identified with English ecclesiastical embroidery, which was highly valued all over Europe under the name of "Opus Anglicanum."

The next example is buttonhole stitch (I); it belongs to Moreton Bay, Queensland, and is from a basket made by King Sambos Gin Juno. Buttonhole is the constructive stitch in the body of the Egyptian basket (I): the same pattern is common in South America among the Fuegians. Split stitch may be observed in the upper portion of this basket, the edge of which is finished with a plait. The decorative form of herringbone stitch is shown in an example from an old Japanese grass hat on which wool was used for decoration after the hat had been made with twined stitches (I). This use of decoration on baskets in the form of embroidery

PLATE III

1. Prehistoric bone figure of a woman carrying a child over her shoulder. Her garment has a fringe of warp threads left in the weaving. 3 ins. high (p. 34).

British Museum.

Pre-dynastic Egyptian.

2. Tetero, a chief of New Zealand; drawing from life, A.D. 1820. The dress is a tufted fabric of flax; the loops or tufts of flax-thread are incorporated into the fabric by a method of twining, not on a loom (p. 35). (For decorated borders to these garments, see Pl. VIII.)

H. Ling Roth, "The Maori Mantle."

New Zealand, early 19th century.

3. Bronze statuette, which represents a soft, thin, clinging material decorated only by a band with "key" pattern which might be woven or laid in gold (p. 36).

British Museum.

Greek, 5th century B.C.

4. Assyrian robe with deep fringes, headed by a band of embroidery derived from the Chaldean dress; the border at bottom is a knotted fringe, the material probably wool (p. 35). Photo, Giraudon.

Musée du Louvre, Paris.

Assyrian.

5. Part of a hanging found in a burying-ground near Damietta, Egypt, during 1898-9. Linen embroidered in coloured wool with a border of the vine springing from vases and baskets in the manner of 17th-century work. The colours are greens, blues, reds for the small roses and trees. Size of the complete piece, 5 ft. 2 ins. \times 3 ft. 6 ins. The trees are about 7 ins. high and the roses 2½ ins. (p. 36). (See Pl. XVIII.)

Victoria and Albert Museum.

Egyptian, 4th or 5th century A.D.

6. The complete set of vestments attributed to St. Thomas Becket. The fabrics are: the chasuble, velvet; the dalmatic, silk. The embroidery is in gold and silk on linen threads; the alb is linen stitched in white (p. 37). (See Pl. XXVII.)

Cathedral Treasury, Sens.

English, 12th century A.D.



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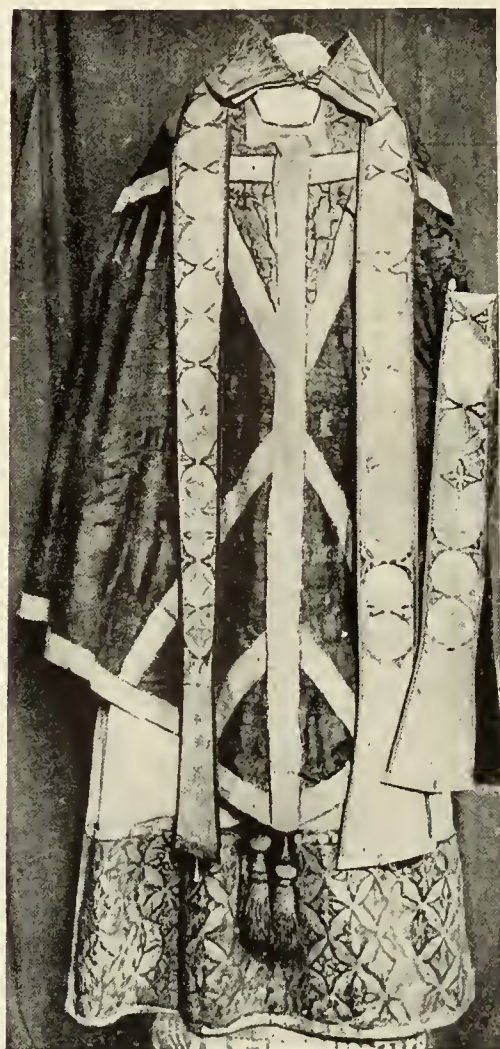
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is seen yet again in the long stitches forming a chevron pattern over a whipped coil (I). The chevron treatment on this ancient Buduma basket is closely allied to Italian and Hungarian needlework of the twelfth and following centuries. Many other stitches, such as cross stitch and chain stitch, which characterise the great periods of embroidery are easily traceable in basket work ; not all of them may have so originated, but enough has been said to show the constructive basis of stitches so used. They form an essential part of the actual structure, just as warp and weft do in weaving.

The early stitches on skins were not structural in the same sense, but they had a constructive purpose ; examples of double lacing used for joining edges have been found in pre-dynastic graves in Egypt, which exactly correspond to cross stitch in embroidery. The needle need not be, and probably was not used in such prehistoric lacing. The chain stitch in the example from the fringed girdle of a South American Indian (I) was worked with the needle or its equivalent, the sewing serving two purposes, to join the skins and to sew the fringe to the edge of the girdle—in both cases only useful purpose is sought. How this rough utilitarian work developed into the fine art of plain sewing in the skilful hands of the Esquimaux skin workers is illustrated in the moccasin (II), where the “whipping” round the edge is perfectly adapted to the purpose of joining two edges of unequal size, and at the same time gives a fine decorative character.

There can be no doubt as to the decorative intention in the example taken from a child's beautiful skin coat (II)

from the mouth of the Yenisei, where the inlaid counter-change pattern in reindeer skin is sewn with tiny whipped stitches (seen on the back view). The amazing skill of the Arctic skin worker reaches perfection both in the fabric and its decoration on a seal-gut garment from the Aleutian Islands, where the beautiful border is embroidered in colour with extremely fine threads of shredded sinew and some of wool (II). The brown leather sandal from Zanzibar, sewn with white and green thongs, shows the combination of decoration with utility (II). The moccasin worked in porcupine quills and iron bugles illustrates varied uses of stitches for a purely decorative purpose, and leaves no doubt as to the sense of beauty and skill in fine craftsmanship possessed by the North American Indians (II).

As our purpose here is but to indicate briefly the progress of the stitch in its adaptation to decorative purposes, we cannot examine at greater length, as it so well deserves, the more elaborate embroidery of the skin worker. We pass on to the true textile—the early form of which is still represented in the woven bark cloth of some tribes in Africa, America and Oceania (XCVIII). The earliest approach to textile as a fabric is not textile at all, any more than is modern felt. In some hot, dry climates certain kinds of trees produce bark which the natives convert into cloth of felt-like substance, having great pliability. The best bark cloths can easily be mistaken for modern felt, which has not the structure of a woven fabric and the loom plays no part in its manufacture. The preparation of bark cloth is still characteristic of Africa,



PLATE IV

1 and 2. Ivory figure of a king wearing the crown of Upper Egypt. His mantle or cloak appears to be heavy, as if it might be quilted. The guilloche pattern of the border may be done in this way. It is a most delicate bit of ivory carving. Full size (p. 39).

British Museum.

Egyptian, 1st Dynasty, 3400 B.C.

3. Ivory figure which has incised lines suggestive of decoration either by embroidery or painting. Found at Hierakonpolis. About half full size (p. 39).

Ashmolean Museum, Oxford.

Egyptian, Pre-dynastic.

4. A Bearer of Offerings—a beautiful figure in wood painted with the representation of a garment which may be either embroidered with an imbricated pattern or, in some opinions, have this pattern formed of metal “scales” sewn on (p. 45). Photo, Giraudon.

Musée du Louvre, Paris.

Egyptian, XIth Dynasty.

5. Four painted panels from the tomb of Ptah-hetep imitating textile fabric, which in the main represents weaving, though probably in at least one of them there may be embroidery. These fabrics are shown as if held in place by cords passing over laths to hold them taut (p. 41).

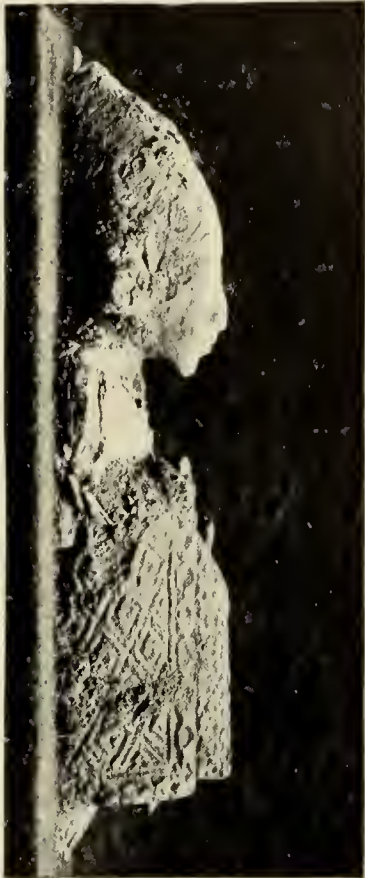
Egyptian, Vth Dynasty.

6. From a group of figures painted on the walls of a tomb at Beni-Hassan. These are wearing dresses which are more likely to be embroidered than woven. The leader is being received by Khnum-hetep, and a scribe is making notes. Behind follow a company of men and women and an Egyptian servant (p. 42).

“Manners and Customs of the Egyptians.” Egyptian, XIIth Dynasty.



1



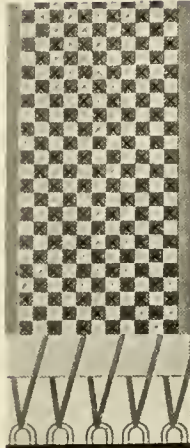
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Oceania, Polynesia and some parts of Central and South America. The Chinese paper mulberry, the bread-fruit tree and the upas produce the bark mostly used. In the process of manufacture the inner bark is softened by soaking in water, and after scraping to remove the fibrous portion, is hammered with fluted beaters of varying degrees of fineness. The bark thus becomes further softened and the fibres are matted together: the impression of the beaters gives a certain texture to the surface of the cloth; in modern treatment this is uniformly repp-like. Bark cloth is sometimes dyed, and the usual method of ornamentation is by printing from raised patterns cut on wood. Its nature is not adapted to further successful decorative development, but some of the printed patterns are derived from basketry, weaving and embroidery. It is used for the same purposes as the skins and woven cloths of other peoples.⁽³⁾

WOVEN BARK AND FIBRES

All loom-woven fabrics are derived from the processes of intertwining fibres or threads of various kinds. The earliest used were of grass-like nature, leaves or twigs and shredded bark. This shredding is done in various ways, according to the character of the material. If bark, it is of a different kind from that used for the beaten bark cloths. For weaving purposes, it is necessary to choose bark with fibres lying parallel to the growth of the tree, such as the raphia palm, the cotton-wood, willow, cedar and others, the filaments of which when heckled can be shredded very finely. Some of

the best woven bark cloths have the appearance of the finest silks, not surpassed by the new (?) "artificial silks" which twentieth-century science has produced from the same fibres. Such threads are also used in net making; in many public collections are to be seen extremely beautiful fine-meshed fishing-nets which, except on the closest examination, may be mistaken for silk and are stronger than the artificial silk threads of to-day. The wonderful advancement of primitive races in such materials as these is exhibited in the Bushonga raphia embroidered cloths, which have the buttonhole, drawn thread and other stitches of the fine linen fabric⁽⁴⁾ (II). The splendid example illustrated is one of the only four known, of which we are fortunate in having two in the British Museum.

Some of these materials may be intertwined without the aid of a loom, and were certainly so done in the beginning, as now, in the form of mats. Probably the fibre mats found in the pre-dynastic graves in Egypt were done in this manner. Examples have been found which are identical with the tapestry weaving method of the loom fabric. A fine example of weaving where no shuttle is used is the ceremonial blanket of cedar bark with its symbolic pattern intertwined with wool from the mountain goat, worn by the Chilkat Indians of Alaska. The strands of bark warp are set up in a frame, the wool forming the pattern is intertwined with the fingers, and beaten down over the warp fibre to cover it like tapestry; this is quite a common form of decorative weaving in North America. The Polynesians used strands from the bark of the hibiscus, and with no further aid than that given by the

fingers could produce a fabric nine feet long and four feet wide. In Africa and in Mexico the natives are so expert at the game that they turn out the finest products almost mechanically. The Maori mantle, with its beautiful patterned border, is not a loom fabric, but is made of twined stitches with a needle. The grass cloths may be made on a loom, and are so done in Africa, in the Caroline Islands and in other places ; but none of these materials are classed as true textiles. The basis of a true textile is a spun thread : in silk this is provided ready to hand by the silkworm, and the duplication of threads only is necessary to give increased strength. Vegetable substances need special preparation for spinning, as is required for bark in the weaving of bark cloths. The Dunbara mats are made of leaf fibre, the warp being spun into a thread, the weft not so spun.⁽⁵⁾

Spinning or twisting of some form of thread goes far back into the realms of prehistoric times. Whether in the cold climate of Alaska or Greenland, or the hot regions of the Pacific Islands, something in the nature of a thread or string is found. The finely shredded sinew provides the Esquimaux with a strong sewing thread, and this is sometimes twisted or spun, and it may be of extreme fineness as used on the example illustrated (II). In India, South America, Mexico, in Western Asia and in Africa, there is the cotton plant.

Hemp and flax having straight parallel filaments and of good length, produce, when spun, a very tough and strong thread. These, with cotton, silk and wool threads, form the chief working materials for embroidery foundations. From

them singly, or by their combinations, come all the varieties of stuffs, whether by the primitive weaving which produced bark cloth, cotton and linen fabrics, or the silk brocades and velvets developed on the draw loom followed by the Jacquard in the late eighteenth century. It is by the diversity of manipulation alone that varying results are achieved.

The first spinning may have been the mere twisting of short lengths of fibre. Some native races still use the simple and natural device of rolling the substance along the thigh into a continuous length of twist. But whether the rotation is done in this primitive manner or as successively with the spindle, the spinning wheel and the automatic power-driven machine capable of revolving several hundred spindles simultaneously, the character of the thread remains unchanged.

LINEN

Of all the various vegetable substances which produce a thread, the flax is the most valuable. In its preparation, it goes through processes which in principle resemble those used for other fibres of like nature. The earliest evidence of any form of textile comes from the pre-dynastic graves of Egypt, where woven cloth of the character described above has been found of excellent quality, and no doubt such material preceded the linen discovered in early and later times in great abundance and was that most used for decorative purposes by the embroiderer. In the tomb of the XIth-dynasty Queen Neferu were found in 1924 some fragments of linen still

retaining the pleats characteristic of Egyptian dress, just as when pressed into the linen some four thousand years ago. They are now in the Metropolitan Museum, New York.

The complete process of flax cultivation and its conversion into linen is illustrated amongst many other historical records in the paintings on the walls of Egyptian tombs. Linen from flax was an important staple of Egyptian trade. But also great quantities were required for home use. The king had first claim upon the weavers attached to the temple, and the quantity he demanded may be estimated by the returns given in the Harris papyrus during the reign of Rameses III. In the summary for thirty-one years of his reign the number of linen garments enumerated as gifts to gods (the chief temples given in detail) is thirty-seven thousand eight hundred and eighty-two. In the detailed lists these gifts of linen are severally described as coarse linen; fine southern linen; coloured linen; garments of royal linen; thick stuff garments; mantles of coloured linen. Amongst the records of linen made in the temples for the king is one on the Rosetta stone in the British Museum.

Great quantities of linen were used for the process of mummification, and this needed renewal at times, as we learn from reports. "His Majesty commanded restoration in his temple (Psamtik I), and that it should be more beautiful than that which was there before, his majesty caused that there be done for him all that was done for a god on the day of interment. Every office has its duties that the divine limbs might be splendid in ointment, wrappings of royal linen

and all the raiment of a god.” There is in the British Museum a dated linen sheet finely woven of the XXIst dynasty which may have been intended for such purposes of restoration.⁽⁶⁾ Also in the British Museum is a shroud of linen probably of the XVIIth dynasty and marked with indelible ink.⁽⁷⁾ Herodotus refers to the gift of a linen corslet by Amasis to the temple of Minerva at Lindus and another sent to the Spartans, which he describes as having animals embroidered in gold and “tree-wool” (cotton) probably of tapestry character, the linen thread being of extraordinary fineness.

An innumerable body of weavers was required—whole cities being inhabited by them, according to Strabo, Panopolis being one. In no great estimation was the weaver held. “The weaver inside the house is more wretched than a woman, his knees are at the place of his heart; he has not tasted the air. Should he have done little in a day of his weaving, he is dragged like a lily in a pool. He gives bread to the porter that he may be allowed to behold the light.”⁽⁸⁾

The cultivation of flax in Asia belongs to prehistoric times. It was extensively grown in Syria and in Palestine. The story of Rahab hiding the spies amongst the flax stalks on the roof of her house in Jericho discloses one of the means adopted for drying and bleaching the flax.⁽⁹⁾ Probably most of the weaving, like that of Egypt, was done by men, but we hear of women as spinners and makers of fine linen. In Hebrew history there are references to whole families being engaged in the flax-weaving industry.⁽¹⁰⁾

Scraps of linen of very ancient date have been found at

Susa, the capital of Elam. The Babylonians and Assyrians wore linen in ordinary life, but not to the same extent as wool. The ancient use of linen in ritual by the Hebrews is recorded in the account of the building of the tabernacle and in later years of the temple at Jerusalem. Amongst the craftsmen sent to Solomon by Hiram, King of Tyre, for the great work of building the temple, was a man skilled in the making of fine linen whose mother was of the tribe of Dan.⁽¹¹⁾ At that time Tyre and Berytus were the Phœnician cities especially famous for linen. The Phœnician traders carried the knowledge of linen into Southern Europe along the shores of the Mediterranean until it reached Britain. Had they when they went sailing along to that far distant land the gaily embroidered linen of Egypt for their sails?⁽¹²⁾ (VI).

The Greeks may have got their knowledge of linen from Asia by other means than through the Phœnicians, but the fine weaving of Phœnician women was just as well known to the Greeks as was the seafaring skill of the men. When Odysseus went to the house of Alcinous he found "seats spread with light coverings finely woven, the handwork of women" . . . and of the fifty handmaidens in the house "some weave webs and turn the yarn as they sit, restless as the tall poplar tree: and the soft olive oil drops off that linen so closely is it woven. For as the Phæacian men are skilled beyond all others in driving a swift ship upon the deep, even so are the women the most cunning at the loom, for Athenè has given them notable wisdom in all fair handwork and cunning wit."⁽¹³⁾ The skill of Sidonian captive

maidens would do much to further the Grecian women's own native skill in weaving the fine "shining veils," which must have been of linen before silk was known to the Greeks.

Linen, on account of its cleanliness, was compulsory for the garments of Jewish priests as it was for the Egyptian ⁽¹⁴⁾: and for the same reason and for its other qualities it obtained a symbolic value, which is retained in the Christian Church. Philo Judæus (20 B.C.) refers to this when he says "the Jewish high priests wore a linen garment made of purest Byssus (flax), a symbol of firmness, incorruptible, and of clearest splendour, since fine linen is most difficult to tear, and is made of nothing mortal, and becomes brighter and more resembling light the more it is cleansed by washing."⁽¹⁵⁾ Paulinus gives the same symbolic meaning to the firmness and strength of linen. "Cloth made of Byssus indicates firm faith." The venerable Bede (701 A.D.) refers to the linen cloth used by Joseph for the burial of Christ as condemning the ambition of the rich men who cannot be without wealth even in their tombs. He attaches to the linen cloth the symbolic meaning of a pure mind. "Hence the custom of the Church has obtained to celebrate the sacrifice of the altar, not in silk nor in dyed cloth, but in earthly flax, as the body of Our Lord was buried in a clean cloth, for so we read in the pontifical acts that it was decreed by the blessed pope Silvester."

COTTON

In the British Museum is a clay prism dated 694 B.C., with an account of the rebuilding of Nineveh by Sennacherib,

PLATE V

1. Portion of robe found in the tomb of Thothmes IV. It bears the royal cartouche of Amenhetep II, and is of very fine linen with tapestry-woven pattern of lotus in blue and red, and papyrus in red, yellow and brown, both outlined with black. There are needle-twined stitches which do not follow the line of the tapestry pattern. Nearly full size (p. 45).

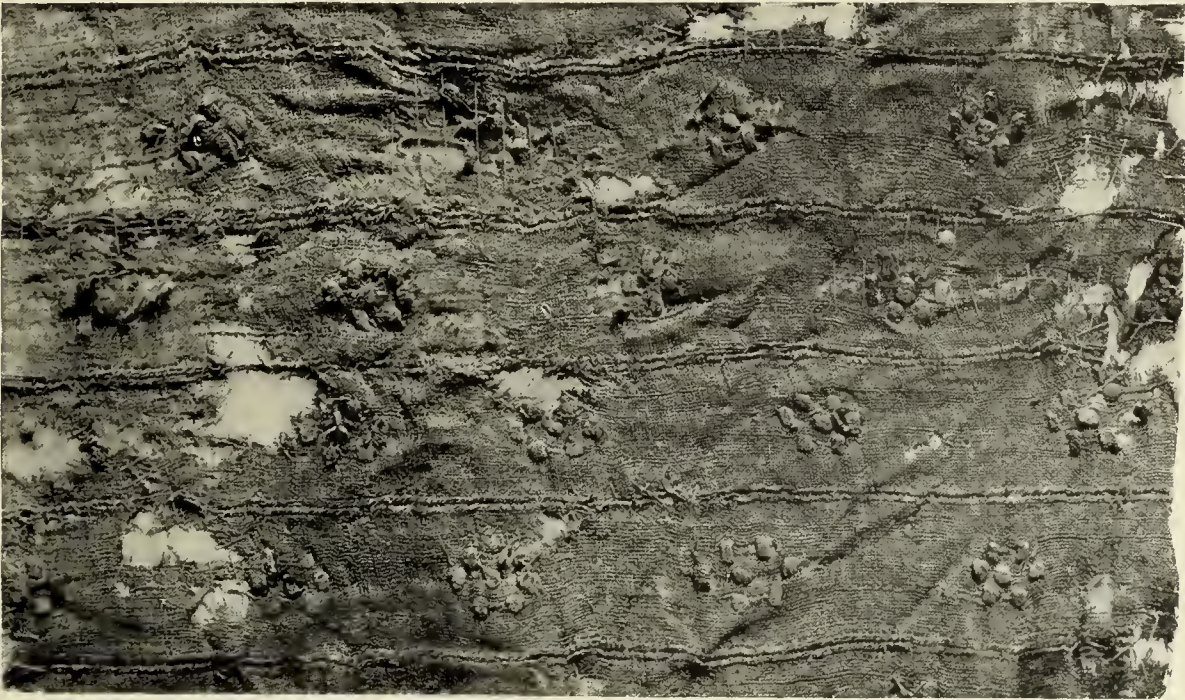
2. Linen, woven at intervals with thick lines of double-thread weft between which are embroidered rosette-like forms composed of six petals, some of them pink with green centres, and others with these colours reversed. They are worked in satin stitch in linen thread. The cloth has twenty-five threads of warp and thirty threads of weft to the inch. Full size (p. 47).

Museum, Cairo.

Egyptian, XVIIIth Dynasty.



1



2

King of Assyria, ground being allotted to the people for plantations and supplied with water as was the King's own park.⁽¹⁶⁾ Amongst the trees planted therein were some spoken of as "the trees that bore wool they clipped, and they shredded it for garments." Herodotus, describing India, tells of "trees which grow wild there, the fruit whereof is a wool exceeding in beauty and goodness that of sheep. The natives make their clothes of this tree-wool."⁽¹⁷⁾ This is the cotton plant, which Pliny also describes as "trees that bear wool, but of a different nature from those of the Seres"⁽¹⁸⁾ (i.e. the silk cocoon of China).

The cotton plant belongs mostly to India and America, but was known in the Near East long before the time of Herodotus. Cotton was used in Egypt in the later dynasties; the finest cotton of the present day, except the Sea Island, is Egyptian. When America became known to Europeans, cotton cloth was found there of such excellent quality that it has never been surpassed. The woven cotton cloths of India take the highest place on account of the perfection of the fine muslins, which were known to the Greeks.

Cotton differs from any of the fibres previously described, which, as we have said, go through a process of softening and shredding. Cotton has a resemblance to wool, hence the ancient name "tree-wool." It is the fluffy or downy substance inside the seed vessel of the cotton plant; it does not need the softening process of other fibres, but after being cleansed of the seeds which may adhere to the soft mass, it is prepared for spinning by straightening out the fibres in a

manner equivalent to the carding of wool, originally done with the fingers but now by machinery.

WOOL

Ancient woollen fabrics were woven from the fleece of sheep, goats' hair and that of the camel tribe. Probably the earliest form of true textile weaving was done with wool, for this is the ready material of a nomad race not yet settled down to the cultivation of the soil. Wool is more easily prepared for weaving and dyeing than the vegetable fibres. A woollen thread is readily made by separating and straightening the fibres with the fingers (the equivalent of the modern "carding" process), and afterwards by rotation with the spindle by twirling it, a continuous length of thread is formed. Machinery accelerates but does not change this process.

The wearing of wool was much more common amongst the peoples of Asia than in Egypt, where there were certain restrictions, particularly as to burial, but Egyptian records refer to wool and woollen garments. On the walls of tombs are representations of sheep and incidents concerned with them. A mantle of wool was worn in Egypt for warmth, and fragments of woollen fabric have been found in Egyptian tombs. Early sculptures of the Babylonians represent woollen clothing. Ancient records of Assyria bear reference to wool and woollen garments. The Old Testament records of the Hebrews are full of incident in the progress of a shepherd race, whose possession of great "flocks and herds" was

PLATE VI

1. Bronze statuette of Queen Karomama, wife of Takeleth and mother of Uasarkon II. Inlaid with gold. The robe suggests embroidery; the imbrications may represent a series of spangles sewn on, but in that case it would be natural to expect them to be represented as a mass, not merely in outline, as in this case (p. 49). Photo, Giraudon.

Musée du Louvre, Paris.

Egyptian, XXIIInd Dynasty.

2. Bronze statuette of the Lady Takushît inlaid with silver. The design is based upon the hieroglyphic writing of Egypt, arranged in bands, as in the later Greek representations of dress (p. 50). (See Pl. XI.) Photo, Alinari.

Museum, Athens.

Egyptian, XXIIInd Dynasty.

3. Two boats from a wall-painting in the tomb of Rameses III at Thebes. "Fine linen with broidered work" (Ezek. xxvii.) describes such sails. The top one may be of many pieces of linen joined together, likewise the lower one, on which embroidery might be applied. The colours are red and green for the check pattern, birds are green, borders yellow and green, tassels yellow and green (p. 48).

"Manners and Customs of the Egyptians." *Egyptian, XXth Dynasty.*

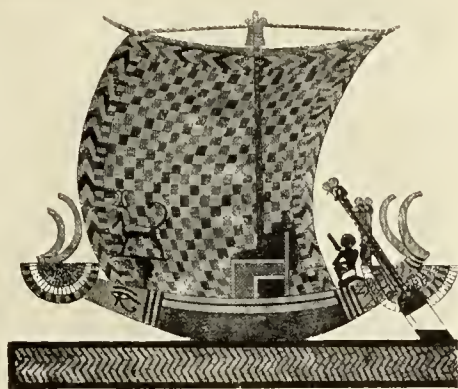
4. Five aliens from the wall-paintings of Egyptian tombs. (1) With embroidered loin-cloth and shoes is identified with Crete. (2) Libyan, mantle embroidered both outside and the lining. (3) Of Syrian race; woven striped material. (4) Syrian woman; flounced dress bordered with a woven or embroidered band (compare with Minoan dresses on Pl. X). (5) Compare this with No. 2.

The old drawings from Wilkinson's "Manners and Customs" are used on account of their clear and accurate representation. Recent facsimile copies of some of the wall-paintings in the tombs are now displayed in the British Museum. In particular, comparison can be made with them and No. 1 figure above (p. 50).

"Manners and Customs of the Egyptians." *Egyptian, XVIIth to XXth Dynasty.*



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2



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a mark of wealth, as of Isaac ⁽¹⁹⁾ and also of Nabal, who of sheep and goats had some four thousand in all.⁽²⁰⁾ The shearing feast recorded of Nabal is still an important event amongst our shepherds of to-day. No doubt Rachel, who became Jacob's wife as a reward for shepherd labour for seven years twice told, was a skilful spinner and weaver as well as capable of looking after sheep, for, we remember, Jacob found her "watering" her father's flock at the well.

Goats' hair was woven as a covering for tents; as such the Israelites had it for their tabernacle in the desert.⁽²¹⁾ Amongst the offerings of first fruits due to the priests of the tribe of Levi was included the first of the fleece of sheep.⁽²²⁾

The earliest evidence of any woollen fabric is probably to be found in the garment of the Elamite figure carved on the ivory knife handle now in the Louvre. Sir Flinders Petrie places this object very early in his sequence dating of the prehistoric period of Egypt.⁽²³⁾

SILK

Of all other threads and fabrics, silk is the most sumptuous for embroidery. In it the art of embroidery reached its highest splendour, whether in the gorgeous needlework of the far distant Orient, or of the Near East and of Mediæval Europe. Silk is the only fabric made with a naturally spun thread; it appears to be native to China, where a long history is claimed for it, beginning with the tradition of its fabrication by the Empress Se Ling She about 2600 B.C.

In the natural use of native material the Chinese may

have passed from the epoch of skin clothing to that of silk, but they also had hemp. When China became known to the West, silk was in general use amongst all classes, not only for clothing, but in every way that fabric was needed. The silkworm which spun the thread was held in great veneration ; an ancient ceremony to its honour has been celebrated annually in China to our own day ; it has been customary for the Empress at each returning spring-time to make an offering of mulberry leaves (on which the silkworm feeds) in praise of it and for the success of silk weaving.

Earliest records show that the Chinese silk fabrics had reached a high point of excellence before they were known to the Western world ; but no silks of a date before our own era had been found (other than the Greek fragment at Kerch) until the discoveries of Sir Aurel Stein during his expedition into Central Asia in 1913-16. Fragments of silk with woven and embroidered patterns were then discovered in burial-places along the ancient caravan route on a long-disused fortified road constructed for trading purposes in Han times. Some of them probably belong to the first century B.C. to the second A.D. This expedition and a former one in 1906-8 have brought to light the wonderful skill of the ancient Chinese in embroidery and the weaving of very fine silk fabrics—plain, twills, tapestry, gauze, damasks and brocades.⁽²⁴⁾

The first historical record of silk manufacture in Europe is by Aristotle in the fourth century B.C., but long before this time a trade had been established with the West. Probably raw silk was brought to the island of Cos, where, according

to Aristotle, it was first made by Pamphile. It is supposed that in India the culture of the silkworm began from the wild silkworm of China, but it is claimed by an Indian authority that it was derived not from China, but from the Himalayan country, where the mulberry tree grows wild.⁽²⁵⁾

The trade route from China westward led through Turkestan and Parthia. According to the "Periplus" the Roman traders got their silk at the mouths of the Indus and Ganges. At the time of the "Periplus" there was war between Rome and Parthia and the sea route was the only one open to Roman traders.⁽²⁶⁾ It is stated in old Chinese records that the bulk of silk textures for the Roman market had first to go to Tyre and Sidon to be dyed with the "purple" or for re-weaving, "it being customary for the people of Ta-ts-in to get Chinese close textured silk stuffs and split or unravel them to make foreign ling (damask, gauze) and 'mustered fabrics' " (i.e. mixtures of other threads).⁽²⁷⁾

According to Lucan, Cleopatra wore silken garments which were said to have been made of the fabric of Sidon, "which, wrought in close texture by the skill of the Chinese, the needle of the workman of the Nile has separated and has loosened the warp by stretching the web." This appears to indicate not unravelling, but the drawing of threads together in a form of open needlework. Another rendering of the same passage is :—

"Her snowy breast shines through Sidonian threads,
First by the comb of distant Seres struck,
Divided then by Egypt's skilful toil
And with embroidery transparent made."

Pliny refers to this unravelling of the silk web for re-weaving. Some authorities hold the opinion that for "web" in Pliny's reference is meant the cocoon. It is said that the Egyptians received from Sidon silk woven by the Seres, the threads of which they in part separated by embroidery to exhibit the appearance of lace.

A great deal of Chinese embroidery is done on gauze, and probably this method of weaving silk was that used in the "Coan" garments which were so severely censured. The Chinese were very jealous of the secret of silk culture. There is a tradition that the people of Khotan, wishing to obtain some silkworms, sent an embassy to the East; their request not being granted, the Khotan King begged for a princess in marriage. He was successful in this quest, and sent an officer to fetch the lady, charging him to tell her that since in his country there were neither silkworms nor mulberry trees, she must bring them with her if she wanted silk clothing. The princess was quite equal to this emergency; she concealed seeds of the mulberry plant and silkworm eggs in her turban, and although she was searched before leaving her own country, her hiding-place was not discovered. On arrival at her new home, she sowed the mulberry seeds, and fed the silkworms on other leaves until the mulberry trees were ready. The Buddhist monastery of Lu-shê is said to have been founded to commemorate this event. The traveller Hsüan-tsang states that he found the convent and the stumps of the old trees. Sir Aurel Stein discovered at Khotan a panel on which the incident is

PLATE VII

1. Diorite headless statue of Gudea, Governor of Lagish about 2600 B.C. This robe is likely to be a woollen material; it has a very delicate fringe, not made by knotting the weft threads as in the bone figure on Pl. III, but made as a trimming and laid on (p. 52).

Musée du Louvre, Paris.

Chaldean, about 2600 B.C.

2. Mutilated life-size bronze figure of King Manishtusu, son of Sargon. This has a knotted fringe with a heading (p. 52). Photo, Giraudon.

Musée du Louvre, Paris.

Chaldean, about 2800 B.C.

3. Bronze figure of Queen Napir-Asu, wife of King Untash-Gal. The dress is likely to have been of a finely woven fabric with a sprinkling of spangles, or even of jewels. The deep fringe round the bottom has an embroidered heading or may have been made by a method of twining (see Pl. VIII and p. 61). The robe is secured on the shoulder with a jewelled fibula or brooch with a palmette design. The shawl is embroidered and fringed (p. 53). Photo, Giraudon.

Musée du Louvre, Paris.

Chaldean, 1500 B.C.

4. Diorite figure wearing a shawl with embroidered border (p. 54).

Musée du Louvre, Paris.

Chaldean, about 2600 B.C.

5. Headless ivory figure of a woman with fringed and embroidered shawl. Possibly embroidery on bottom of robe and round the neck, probably originally shown in gold. This is a very small figure, only about six inches high; the carving is very delicate and the detail does not come very clear in the reproduction (p. 54).

Musée du Louvre, Paris.

Elamite, Primitive period.

6. Boundary stone of Marduk-nadin-akhê. The robe is very richly embroidered, which in the small-scale illustration is not clear. On the rounded top of the stone are symbols which would also be used in embroidery (p. 54). Photo, Mansell.

British Museum.

Babylonian, about 1170-1040 B.C.



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commemorated. The Princess is here represented in the act of giving protection to a basketful of cocoons while an attendant significantly points to her headdress.⁽²⁸⁾

The two monks stated to have brought the eggs of the silkworm in a hollow cane to Byzantium in the sixth century A.D. are supposed to have come from Serindia, a part of the country inhabited by Indians: this is identified with Khotan.

As a proof of the high value of silk at the time of Aurelian when said to be worth its weight in gold, Aurelian did not have his garments wholly of silk, and when his wife begged to be allowed a single shawl of purple silk, he said, "Far be it from us to permit threads to be recovered worth its weight in gold."

GOLD

Metal threads in textile decoration probably owe their importance in the first place to the symbolic significance attached to gold by the ancient sun worshippers. Its brilliance for them had the magical power of their deity; they did indeed ascribe to gold the life-giving power of the sun. It had its magical value in whatever form it was used amongst diverse peoples. The lovely crown of gold flowers possessed by the Egyptian Princess Khnumit, one of the finest examples of jewellery known, was loved for its beauty—but it was probably even more to her as a charm to secure happiness.⁽²⁹⁾ The reputed golden gardens of Peru, with the great life-size beasts and trees in solid gold, did not represent vulgar wealth to the ancient sun worshippers of America as

to their Spanish conquerors any more than did the gift of gold at Bethlehem by the "wise men" from the distant Orient. There was magical power in the golden spindle of Helen in the Homeric story ; it could produce only the perfect thread. The early use of gold in the Babylonian embroideries may be attributed to the same motive. Passed on to the Assyrians and Persians, it also had an æsthetic value in an age of extravagant luxury. Amongst the splendid spoils of Persepolis were many garments of gold cloth. The band of "immortals," said to number ten thousand, which Alexander gathered around him, are described as "some wearing gold collars and others cloth variegated with gold." Purple and scarlet cloths interwoven with gold figure at the nuptials of Alexander, and also in his funeral pall. Such lavish use of gold—with or without an admixture of silk or linen—illustrates its extravagant magnificence which later was so strongly condemned. Alexander Severus (222-235 A.D.) objected to the gold interwoven with linen, "because if linen cloths are made of that material in order that they may not be at all rough, why mix purple with them? But to interweave gold is madness, because that makes it rigid in addition to its roughness." Basil asks, "Why do they between the delicate threads of the warp interpose stiff threads?" This objection by men to the discomfort of their magnificent woven garments may have had its influence on embroidery in gold, and the manner in which the metal was prepared for that purpose, particularly to obtain lightness and flexibility.

Spun gold thread as used to-day in embroidery was un-

PLATE VIII

1. Tablet from the Temple of the Sun God at Sippar, which shows two different materials for clothing, that of the woolly tufted cloth and that woven as worn by Gudea (p. 56).

British Museum.

Babylonia, about 870 B.C.

2. Ivory carving of Babylonian woman, who wears an embroidered and probably jewelled garment which has some resemblance to the pattern on the mantle of the Egyptian ivory king (Pl. IV). This robe has a headed fringe at the bottom. This figure belongs to the fine series of ivories from Nimrud, which may be studied for the influence of embroidery on carving (p. 57).

British Museum.

Phœnician, 8th or 9th century B.C.

3. Maori woman working on a "Taniko" border by the twined method, which approximates to the "tent" stitch on canvas (p. 61).

H. Ling Roth, "The Maori Mantle."

New Zealand.

4. Headless statue of Sa-Shushinak, Patesi of Susa, wearing the ancient fleecy clothing of the Sumerians (p. 58). Photo, Giraudon.

Musée du Louvre, Paris.

Chaldean, about 2450 B.C.

5. Alabaster figure of a Chaldean woman wearing the same fleecy fabric as Sa-Shushinak, and like that with a shaped band (p. 59).

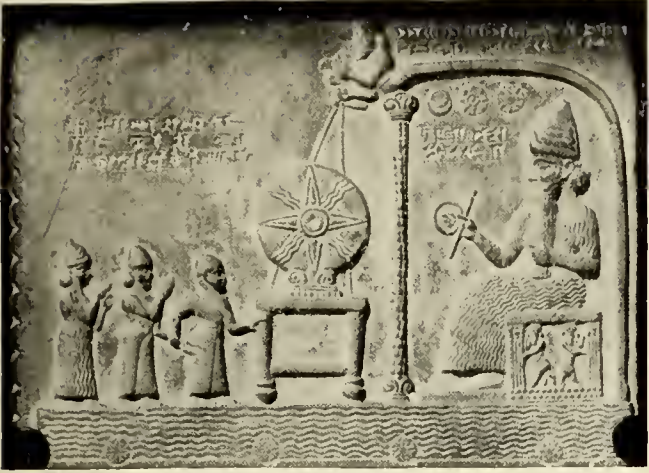
Musée du Louvre, Paris.

Chaldean (?).

6. Votive figurine discovered at Ur of the Chaldees in 1924. She wears the ancient Sumerian dress, now shaped and fitted to the figure; her hair is secured in a net; in each hand she holds—not money-bags—but votive offerings (p. 60).

Museum of Fine Arts, Philadelphia, U.S.A.

Chaldean.



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known to the ancient peoples. Probably the Old Testament account of its preparation may be accepted as general : “ They did beat the gold into thin plates and cut it into wires to work it in the blue and in the purple and in the scarlet and in the fine linen with cunning work.”⁽³⁰⁾ The great ductility of pure gold permits hammering to any extent ; and until the invention of wire-drawing the thin sheets were obtained in this manner. Even Jerome in the fourth century A.D. in a letter on the education of Læta’s daughter refers to “ gold beaten into thin threads,” declaring it to be less desirable than wool for her garments. From the thin sheets were cut the spangles and other shapes used as a form of appliqué in embroidery common to Babylonia, Assyria, Persia, Greece and India ; of such many thousands, beautifully chased, have been found in graves in South Russia and are now in the Hermitage Museum. Still thinner strips were used in weaving fabric and in embroidery. They were drawn through the fabric and pressed down flat. Another development was the twisting of a thin strip round a core of silk. In later times is found gilded gut, parchment and paper.

Wire drawing in India is said to have been first practised by the Mohammedans, but ancient writings refer to a cruder method long before their conquests. An account of the method practised in India of gilding silver and drawing it out into a fine thread may be mentioned here. A bar of silver about half an inch thick is wrapped round with gold leaf of the thickness required, which is then fused by heat to the silver. The bar so gilded is afterwards passed through

a succession of round holes of reducing size in an iron plate, the extreme ductility of the gold being such that the silver wire throughout is completely coated with gold. To flatten this wire, it is beaten on with a hammer, its uniformity of thickness depending upon the skill of the operator. The flattened wire is next wound round silk thread to give flexibility and to increase its size.

The development of the gold embroidery thread came through the process of wire-drawing, which culminated with the Nuremberg inventions of the Middle Ages. These developments influenced the character of gold embroidery at various periods in its history.

DEVELOPMENT

The development of natural materials and the progression of structural and decorative processes is traceable in a few selected examples which, indeed, give an epitome of the arts of weaving and embroidery (III).

In the British Museum is the little bone figure of a woman wrapped in a shawl-like garment which gives support to an infant she is carrying. It is pre-dynastic Egyptian, and woven fabrics had been found belonging to the same period. This garment has the appearance of loom weaving either of wool or linen and shows that such fabric was worn as clothing at that time in Egypt—that is before 3500 B.C. The fringe round the neck is probably not meant to decorate, but is merely the result of finishing a piece of weaving of definite length by leaving the warp ends loose

and secured at the woven edge by the weft threads, as is still done in some Oriental carpets.

The Maori mantle worn by Tetero, a chief of New Zealand, shown in a drawing made from life about 1820 A.D., has its counterpart in the ancient Chaldean dress worn by King Eannatum on the Vulture stele in the Louvre (3000 B.C.), which presents a great contrast to the little Egyptian figure. These Chaldean and New Zealand fabrics were not loom woven, but were twined with the fingers (p. 61), long loops or tufts being inserted into the twined stitches. The Chaldean dress, made of wool, has the appearance of sheep-skin (VIII); the use of flax in the Maori mantle gives to it a fringe-like effect. Beautiful coloured borders known as Taniko are embroidered by the Maoris on their mantles (VIII), just as "tent" stitch is done on canvas, with one difference: the Maori tent stitch is a twined constructive stitch; although decorative, the canvas tent stitch is similarly twined with the needle, but into a woven fabric, and it is not constructive but decorative only.

The persistent influence of these earlier processes through many ages is to be found in the Assyrian dress (III). The elaborate embroidery, the rosette decoration and the diaper patterned robes exhibit the skill attained by the embroiderer of 800 B.C. The handsome fringes and their disposal about the body are derived from the ancient Chaldean dress (VII).

Representations of the later Greek dress are distinguished by the elaboration of folds in the drapery, suggestive of a

very fine woven material (III). The Grecian women were skilful weavers of flax, and they had many varieties of textures for "net and woven band, and veil." The archaic statues of the sixth century B.C. from the Acropolis at Athens have the under-garment represented as of some material having a crimped or crinkled character (XI). Such an effect may have been produced by introducing into the weaving alternate bands of tight and loose tension in the weft. The outer garment had a border which may have been embroidered or woven, as on the bronze statuette with the gleaming diamond eyes in the British Museum (III). A powdering of devices all over the fabric certainly signifies embroidery. Andromache made her web "broidering therein manifold flowers," while waiting vainly for the return of Hector. In the example illustrated (XI) crosses were used. The embroidery thread might have been linen, but more likely wool.

Wool was used for the embroidery on the Egyptian hanging of linen cloth belonging to the fourth or fifth century A.D. (III), a precious piece of ancient embroidery in colour which has great value because so little exists of this style and period. It has also a highly increased value to the embroiderer, because the design, colouring and technique might well have belonged to the very early eighteenth century of our era, or it might even have been the *chef-d'œuvre* of a more modern embroiderer.

Lastly in this selected group and representing the linen, silk and gold in the sumptuous embroidery of our own era

are the vestments of St. Thomas Becket (1170 A.D.) now preserved in Sens Cathedral (III). The embroidery is done in gold and coloured silk threads on a foundation of linen. The stole, maniple and the apparel of the amice are wonderfully well preserved. The linen symbolic vestment—the alb—is very beautifully worked in plain sewing, giving a decorative character comparable to the Esquimaux sandal on Plate II, and to the fine needlework of the eighteenth and nineteenth centuries.

THE earliest known relics of woven fabrics and needlework are from the burial-places of Egypt. The plain linen of varying textures belonging to very remote times shows by its fine quality the high point of excellence reached in flax weaving at a date still unknown.

Besides the plain linen, in Egypt many treasured examples of figured cloths and needlework have come to light ; they belong mainly to the Coptic period, which will be considered hereafter. Linen decorated with the needle was first found by the Napoleonic expedition at the close of the eighteenth century, but until recent years the importance of such evidence in archæological research has been overshadowed by that of the architectural remains of the ancient civilisations. Nevertheless, architecture, and also sculpture, reveal what they themselves owe to the work of the weaver and embroiderer, and at the same time furnish a priceless record of the splendid skill of the textile craftsman.

In pursuing our study, it is necessary to be on our guard lest we jump at too hasty conclusions with regard to textile representations in sculpture and wall paintings, for it should be remembered that the decoration did not always indicate needlework, or even weaving, but frequently represented patterns painted on a fabric which was plain. It is probable that the development of expression in sculpture of painted

or woven pattern would be by incised work, whilst embroidery or jeweller's work would ultimately be represented in relief. In some painted representations there are indications which suggest raised work, possibly embroidery. Later, however, when a raised surface of knots and loops had been evolved by the weaver, relief may have been used in sculpture to give this effect of weaving.

In the absence of fabric itself, it is fortunate that we have such an excellent example as that of the little ivory figure of a king of the Ist dynasty, 3400 B.C. (IV). Found by Sir Flinders Petrie in the Osiris temple at Abydos in 1903,⁽¹⁾ it is one of the greatest treasures in the British Museum. "The workmanship is remarkably fine and delicate, and the figure is no doubt an accurate portrait of the king represented."⁽²⁾ With this presumption as to the truth of the portrait as a likeness, we can further assume that the keen observation of the carver led him also to portray as faithfully the patterned robe in which the king is clothed. This he did by carving the ivory in relief, producing an effect which does not suggest the flat characteristics of a woven fabric. The garment is apparently a kind of mantle wrapped closely round the figure as if needed for warmth. In this particular it resembles the plain cloak on the ivory statuette found at Hierakonpolis, of a woman belonging to pre-dynastic times.⁽³⁾ Of the same type and period is the garment on another statuette also from Hierakonpolis, which is decorated on back and front by bands suggestive of a considered scheme, perhaps with ceremonial significance (IV). The slight patterning on

these bands suggests needlework. The garment may be a ceremonial one, as is perhaps the robe of the ivory king.⁽⁴⁾ The king's garment is richly decorated all over, having a border down the front which extends round the bottom edge. The motives in the design are familiar in their recurrence through the ages; they are not peculiar to the Egyptians and persist even to-day.

Although these motives are such as might be produced in some form of weaving, it is more likely that the patterns represent quilting, for which a linen thread would be used. The deep carving, moreover, suggests the quilting of one layer of material upon another, or even of more than one; the raised character of the carved pattern produces an effect identical with that of quilting over a soft yielding substance like wool or down. Note also the stiff folds of the cloak, which does not fall closely round the figure. If quilting were the method used, it need not presuppose one colour only. The border could be of a colour other than that of the garment, and joined to it. On the other hand, this robe might have been designed for a ceremony at which white only was permitted, and this would add strength to the quilting theory. Another suggestion as to method, but less probable, is that of embroidery done in raised work with a gold thread, laid or sewn over a padding. But although gold was certainly one of the earliest metals known to man, and because of its ductility was easily worked with primitive tools, as seen in the Egyptian archaic jewellery and the wonderfully skilful goldsmith's work of the same period, recently

PLATE IX

1. Ashur-nasir-pal II and his Queen drinking wine in their garden with musicians in attendance. The robes are embroidered, probably with jewels or spangles, or quilted, or raised work in gold; they are heavily fringed. The couch cover is also embroidered, fringed, and finished with an elaborate tassel, quite in accord with the rich furniture (p. 62). Photo, Mansell.

British Museum.

Assyrian, 883-859 B.C.

2. Figure from a mythological group, with loin-cloth embroidered with lotus flower and triangles finished with heavy cord. Probably of leather (p. 63). Photo, Mansell.

British Museum.

Assyrian, 668 B.C.

3. Three figures on the Frieze in coloured and glazed bricks, from the Throne-room of Darius I, portraying the archers of the "immortal guard." The robes are embroidered with rosettes and alternately fret motives represented by slight relief (p. 63).

Musée du Louvre, Paris.

Persian, 521-485 B.C.



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discovered at Ur of the Chaldees, there is no evidence of its use in embroidery at this date, but it is not inconceivable. A third suggestion is that of a linen or woollen thread having been used over a padding.

But, although any speculations as to the technique of this robe may be wide of the mark, there can be no doubt that at this period, when actual recorded history opens, needlework had reached a high degree of perfection. The sculptor of this ivory figure six thousand years ago clearly took delight in translating the embroidery into the language of his own craft.

The painter also in early Egypt was a copyist; he did no more than record anything which had colour as an inherent part of its being, but he was expected to reproduce it as a tale to be told, not merely as decoration. In Egyptian architecture representations of various materials became a common form of expression, in which the painters had great imitative skill. There are, amongst these representations, patterned textile fabrics showing their use as tents, as couch covers, as sails on boats, and in various other ways. One of the earliest examples, and at the same time one of the finest, is a painted representation of a textile hanging in the Mastaba of Ptah-hetep of the Vth dynasty (IV). There can be no doubt that the painter had a woven fabric in mind, for the technique of weaving is in parts most faithfully imitated. There are several groups of patterns composed of chevrons, chequers, lozenges and the like in white, red, blue, green, yellow and black. A further suggestion of the textile nature of the representation is given by imitating the lacing of cords over laths in

the usual way of holding such hangings securely in place. "It would appear that long pieces of matting or similar material were wont to be laid over the blank spaces of the walls on either side of important doorways, and laced down taut to loops below."⁽⁵⁾

The representation of textile material in this form is suggestive of its earlier use to serve the purpose of shelter before the development of architecture. It indicates a high degree of skill in pattern construction and in the technique of weaving aided by the needle, and it affords evidence of their characteristics and use at a very early date, when the Egyptians were passing from the archaic to the more fixed ideals which remained unchanged until the XVIIIth dynasty. The woven character of this hanging does not imply the exclusion of the needle for the insertion of pattern. Needles before this period were of fine quality. A pre-dynastic needle of gold measures only an inch and a quarter in length.

In the XIIth dynasty tombs at Beni-Hassan, of especial interest are the representations of clothing. The wall paintings in these tombs are valued not only for their beauty, which gives them a foremost place in the art expression of the age, but for the light they shed upon the life and customs of the Egyptian people. More interesting still for our present study is the record of needlework on the garments of a group of foreigners, showing that other nations besides Egypt had reached a high stage of development.

During this period of magnificent art in Egypt, the nobles, no less than the king, were anxious to secure their

PLATE X

1. Ivory figure of the Snake Goddess, with flounced skirt partly restored, embroidered, probably with gold (p. 66).

Museum of Fine Art, Boston, U.S.A.

Late Minoan I.

2. Marble statuette of Snake Goddess from Knossos, with flounced skirt and short-sleeved tight cutaway bodice (p. 67).

Fitzwilliam Museum, Cambridge.

Late Minoan I.

3. Faïence statuette of Snake Goddess, with dress probably tucked, which have been restored (p. 67).

Museum, Candia.

Middle Minoan I.

4. Fragment of the "Blue Ladies" fresco from the Palace of Minos, Knossos (restored), showing embroidery on dresses (p. 68).

Museum, Candia.

Middle Minoan I.



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well-being after death, and sought this desirable end by means of an extensive equipment of their tombs, not forgetting to chronicle their own good deeds, and to show the honour in which they were held in life by other men. Thus it came about that in the cliff tomb of Khnumhetep, described as prince, administrator, treasurer and friend of the king, the paintings on the walls set forth the glory of this great man, and record events in his life.⁽⁶⁾ Amongst them, and not the least in historical importance, and certainly valuable to the embroiderer, is the oft-quoted scene of the reception given by him to a company of thirty-seven foreigners, men and women Semitic in type, under the leadership of a man described as a "ruler of the desert," whose name is given as Abisha, the Jewish equivalent being Abishai of the Old Testament.⁽⁷⁾ These people have been variously described as bringing presents; as a Hyksos race asking for permission to dwell in the land, and have been associated with Abraham; as traders, as is suggested by the inscription on the papyrus scroll held by the Egyptian scribe introducing them. They are said to be bringing kohl, an article much desired as exchange in Egyptian trading.⁽⁸⁾ But whatever may be the true object of these people in coming to Khnumhetep, the richness of their garments and great variety of pattern denote a civilisation comparable with that of Egypt itself. No doubt the scene represents a true incident—the painter faithfully reproducing what actually took place (IV). The whole party is clothed far more elaborately than any of the Egyptians present, the rich character of the leader's dress

being in sharp contrast with the plain white robe of the great man who receives them, while the unadorned loin-cloths of the Egyptian officials appear poor and insignificant by contrast with the elaborate character of those worn by the Asiatic attendants. [A comparison may be made with the patterned waist-belt of the early Egyptian King Narmer on his slate palette of a date probably somewhere about that of the ivory king or earlier.]⁽⁹⁾ The women of the party wear garments similar in style to those of the men, but of greater length, and they have soft high boots or buskins while the men wear sandals. The dress is a tunic fastening on the left shoulder, and is probably the Syrian dress of the time. The motives in the patterns are geometric, such as would be natural in the technique of weaving, being chevrons, chequers, frets and the like. In this particular they are not dissimilar from those in the textile representations from the tomb of Ptah-hetep: some of them are identical except in colour, which in these garments is confined to white, blue and black. "A thing to be noted is the remarkable range of the painter's palette at this time (2000 B.C.). He already disposes of most of the colours of the rainbow, whereas the Babylonian painter does not seem to have developed much sense of colour until later times."⁽¹⁰⁾ We may believe that the Egyptian painter did not follow his own colour instinct in his interpretation of these garments, but rather adhered strictly to his business of making the faithful record required of him. We could wish that he had left as distinct a clue to the craft used for the patterns as we have in the wall hanging of the Ptah-

PLATE XI

1. The François vase. In bands many scenes are portrayed where the garments are decorated probably in three different ways, i.e. weaving, painting and embroidery. The dress is that familiar to the 6th-century painter who dressed up Homer's heroes in the costume of his own time, as was subsequently done by other peoples in painting, tapestry, weaving and embroidery (see Pls. LIII, LV) (p. 69). Photo, Alinari.

Archæological Museum, Florence.

Greek, 6th century B.C.

2. Figure of Demeter, from the Triptolemos group on the Hieron kotyle. The chiton is divided into bands, and the decoration would be either painted or, more probably, embroidered, as on the Kerch fragments (Pl. XII) (p. 69).

British Museum.

Greek, 5th century B.C.

3. The deliverance of Alkmene by Zeus, from Python's red figure krater. The material of the robe is thin and clinging, probably embroidered in wool (Pl. XVI) or thin gold spangles sewn on (p. 70). Photo, Mansell.

British Museum.

Greek, 5th century B.C.

4. Athenè and Poseidon on the Amasis vase. Represents, like the François vase above, the dress of the painter's own period. There is embroidery on both these robes and probably spangles (p. 69). Photo, Giraudon.

Musée du Louvre, Paris.

Greek, 6th or 5th century B.C.

5. Part of the combat scene on a vase by the painter Andokides. The material is very finely woven and semi-transparent, with embroidery in wool or gold applied. There may be weaving also, and, if so, probably not by the tapestry method (p. 70). Photo, Alinari.

Musée du Louvre, Paris.

Greek, 5th century B.C.

6. One of the Acropolis statues. The border of the robe may be woven, but the semé cross is embroidered—probably wool (p. 70). Photo, Alinari.

Acropolis Museum, Athens.

Greek, 6th century B.C.

7. Fragment from the group at Lycosura by Damophon, who certainly portrayed embroidery (p. 71). Photo, English Photo Co.

National Museum, Athens.

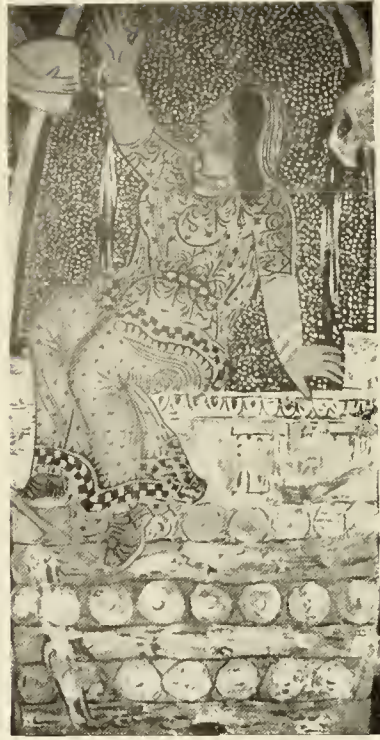
Greek, 2nd century B.C.



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PLATE XII

1, 2, 3. Fragments found in a tomb at Kerch in the Crimea. (1) Purple woollen cloth, with rider in green tunic bordered round neck and bottom edge, forming part of a very fragmentary piece containing other riders amidst scrolls of palmette and lotus. All the embroidery is in satin, knot and chain stitches. (2) Part of the palmette scroll containing the above. (3) Fragment of gold embroidery on woollen cloth (pp. 64, 72, 77, 80).

Hermitage Museum, Leningrad.

Greek, 4th century B.C.

4. Fragment of wall-hanging, recovered by the Koslov expedition to Mongolia, 1924, showing three horses with riders, one only being complete. He wears the long trousers belonging to Scythians and other nomadic races, and has a handsome mantle with a diaper trellised pattern. The tunics are open and bordered at the neck. Chiefly worked in satin and chain stitches. Below is a border of palmette and lotus bud (p. 81).

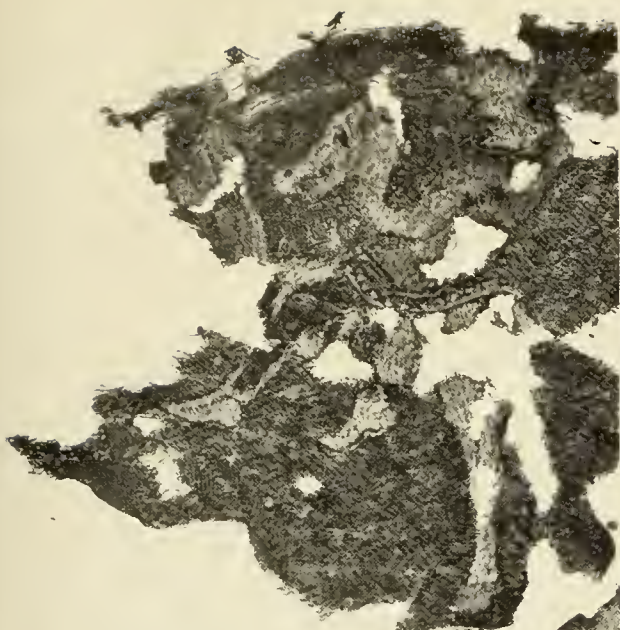
Græco-Scythian, 1st century B.C.—2nd century A.D.

5. Portion of carpet with Chinese and Greek influence, richly worked in satin, stem, knot and buttonhole stitches. It has fish and tortoises in the field of the design. Colours: brown, red, white on crimson ground (p. 81).

6. Dragon, from a carpet worked entirely in chain stitch and knots on silk (p. 82).

From the Koslov Expedition, 1924.

*Turkestan, 1st century B.C.—
2nd century A.D.*



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hetep tomb which so clearly denotes weaving or some form of plaiting or twining. Do we see in the dress of these Asiatic people a type of the "goodly Babylonish garment" which tempted Achan at the siege of Jericho?⁽¹¹⁾ The similarity of pattern on the robe of the ivory king of the Ist dynasty suggests some affinity to the Babylonian culture. If we could look far enough back through the ages, we might find that no one race can claim the origin of the motives in this decoration; some of the patterns—symbolic though they may be—spring from the nature of the material and its necessary technique, and could have developed independently amongst various nations. Evidence of this is the beautiful wooden statue of a Bearer of Offerings in the Louvre, attributed to the XIth dynasty, where the imbricated pattern on the robe suggests derivation from feather work, not peculiar to Egypt (IV).

In 1903 some actual fabric was found in the tomb of Thothmes IV. These fragments have inscriptions which assure complete authenticity, and assign them to a date which cannot be later than the XVIIIth dynasty.⁽¹²⁾ As they are a thousand years earlier than any previously known, they are not only important in themselves but in showing the technique which must have preceded them and by this time had reached a high mark of perfection. The designs are definitely Egyptian, and in this particular differ from those Coptic examples previously mentioned which have Græco-Roman influence. Their historical value, their beauty of technique and their symbolical significance claim the closest study of embroiderers (V).

The largest of the three fragments is a portion of the robe of Amenhetep II. It is woven in exceedingly fine linen, perhaps of the kind referred to as "Royal linen" in lists, such as those in the Harris papyrus,⁽¹³⁾ of gifts to the gods. Tapestry weaving was the process used, the decorative designs being worked with the needle over warp threads left bare for the purpose. More will be said about this method when discussing the Coptic examples.

The patterns on this garment are familiar enough in Egyptian architecture: although apparently used as decoration, they may have had a mystical meaning in the burial customs of the Egyptians, and have possessed a value in securing happiness, or at any rate peace, in the life beyond. The ornament of archaic man was the charm to protect him from some awful power; its use developed his feeling for beauty and his mastery over his tools. There can be no doubt that the Egyptians were not insensitive to beauty, but beauty was not the first consideration in their art; religion dictated its form. The prime aim of the Egyptian people was to secure immortality; their burial rites were based upon this requirement, and in them they provided every means they held necessary to attain this end. "Art is inherent in the service of the religious and funerary rites which the Egyptians had inherited from their forefathers and which they had the greatest scruples in modifying. For thousands of years they repeated the same acts, dictated by the ritual which passed almost without alteration from age to age."⁽¹⁴⁾

This principle is particularly typified in the character of

PLATE XIII

1 and 2. Portions of quilted carpet from the Koslov Expedition to Turkestan, 1924, with applied pattern of animals in combat, one group of which is shown enlarged to a little more than half full size. The carpet is quilted in spirals, and is separated from the outer border by a band of symbolic forms. The broad outer border is composed of two groups of animals in combat alternating with a symbolic tree. They are applied in cloth, the colours being purple, brown and white, and are outlined with twisted thread forming a cord. The quilting in the border is coarse and only sufficient to retain the layers of material in place (p. 82).

*Academy of Archæology
and Ethnology, Leningrad.*

*Scytho-Siberian, 1st century B.C.—
2nd century A.D.*

3. Comb case, in twill woollen cloth lined with fine Chinese silk and having inner linings of soft fine white felt and coarse linen. The decorated outer cover seems to have been taken from a larger piece of embroidery once serving a different purpose. This is probably the earliest example of twill weaving known. The Græco-Roman design of the vine is worked entirely in chain stitch, the grapes in alternate rows of red and green outlined with a single row of yellow, the leaves in darker yellow. This work is coarser in effect than the silk fragment because both fabric and embroidery thread are of wool, suggesting a Western origin (p. 88).

4. Patchwork bag, probably for relics, in Chinese silk; some of the scraps have small woven patterns in self-colour. The triangles are in rows of blue and red, green and ivory, pale blue and red, with a band of undyed silk; the lining is of plain silk much stained (p. 87).

5. Crimson silk fragment embroidered in fine chain stitch, the colours being blue, green, ivory and brown. The silk is a rib weave characteristic of the early silks of China. Compare with the silks of the later Mongolian examples (XXII) (p. 87).

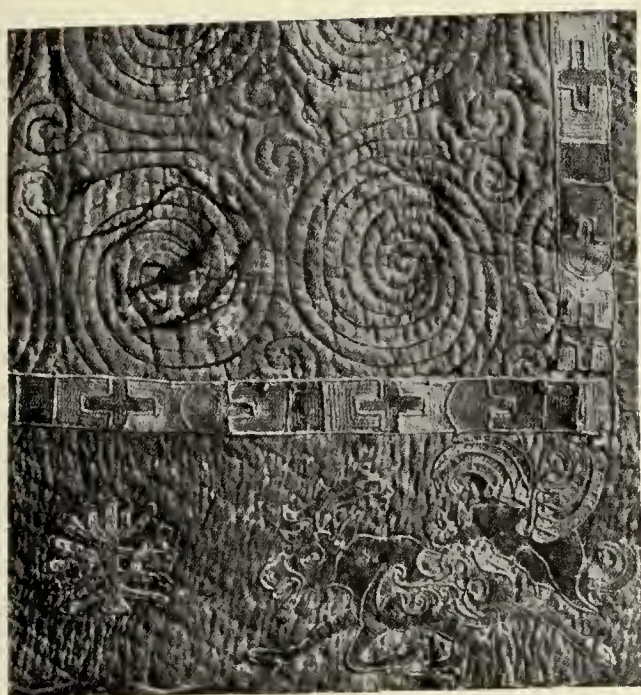
(3, 4, 5) From Sir M. Aurel Stein's Expedition to Turkestan, 1924-6.

The Government of India.

*Turkestan, 1st century B.C.—
2nd century A.D.*



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these fragments. The most striking and familiar motive in the design is the royal cartouche bearing the title and prenomens of Amenhetep II. This cartouche bears also the scarab or beetle, little besides its contour remaining on the scrap of fabric, the actual figure having been rotted by the dye. On either side are the cobras or Uræi, the special insignia of the king, who wears the two crowns of Egypt signifying the dual kingdom. The Uræus had special virtue in protecting the person of the king and in rendering him invulnerable; it was always worn on the forehead—the Basilisk whose glance was death. The papyrus and lotus in the design symbolised North and South Egypt which were united under the Pharaoh, and they played a great part in the constructional and symbolic motives in architecture. The Egyptians had a natural love of flowers; they are mentioned amongst the gifts to gods in temple equipment: “Land and gardens with fruit and flowers (lotus ?) for the two Serpent Goddesses.”⁽¹⁵⁾ A smaller fragment of fabric bears the Ka name of Thothmes III, and is also of tapestry.

The third piece is of coarser linen, interwoven at regular intervals with thick lines of double thread weft between which are floral forms of a rosette character, composed of six petals in pink with green centres. These are embroidered with a linen thread in satin stitch; the patterns in the two tapestry fragments are also worked in linen threads (V). The piece with the embroidered rosettes may be accepted as the earliest example known of a form of true embroidery on actual woven fabric practised continually down to the present time.

The tomb of Tutankhamen, it is true, may, when more fully examined, yield additional evidence, but, in the meantime, there is none available which is comparable with these precious examples of the same dynasty, and we turn again in our study to representations of the later dynasties. The dress of the goddess Hat-hor on the painted figure of the sculptured relief from the tomb of Seti I (XIXth dynasty), now in the Louvre, suggests a wealth of symbolism in hieroglyphs peculiarly Egyptian. It has characteristics not unlike the dress of the Bearer of Offerings of the XIth dynasty. It may be assumed that the goddess is represented as wearing a dress of needlework, for while it is possible that a painted fabric was intended in the representation of the dress worn by the servant, in the case of a goddess the richest type of garment would be expected.

The painted representations of richly coloured sails on decorated boats in the tomb of Rameses III (XXth dynasty, 1200 B.C.) (VI) recall the patterned wall hanging in the tomb of Ptah-hetep. These gorgeous boats bring a vision of the splendour of life so closely associated with the Nile. It is not unlikely that the designs on sails of trading vessels would have the same purpose as our own trading signs, i.e. to be easily recognisable by merchants eager to trade. The embroidered linen of a kind expressly made in Egypt for sails was used by the Tyrians. "Fine linen with brodered work from Egypt was that which thou spreadest forth to be thy sail."⁽¹⁶⁾ Such boats as these of Rameses III were used for pleasure or state ceremonial, and their decoration would be

PLATE XIV

1. Poncho, in tapestry. The cotton warp of the fabric is three-ply, the wool weft is a two-ply vicuña. From Tiahuanaco, and one of the best examples of the Ica work of this kind. It is a most beautiful specimen on an extremely fine warp (p. 107).

Museum of Natural History, New York. Peruvian, Tiahuanaco period.

2. Tapestry. A very fine cloth in vicuña wool on a cotton warp in which the symbolic character of the decoration is clearly marked. It has the bird motive in the border; above, the fish and cat. The figure is composite, denoting probably the god idea in providing all needs. The colours are red, green, yellow and black (p. 115).

Museum of Natural History, New York. Peruvian, pre-Inca period.

3. Poncho in cotton, embroidered with wool by the darning stitch which passed into weaving as "brocade," for which this form of needlework is sometimes mistaken. The colours are red and black (p. 109).

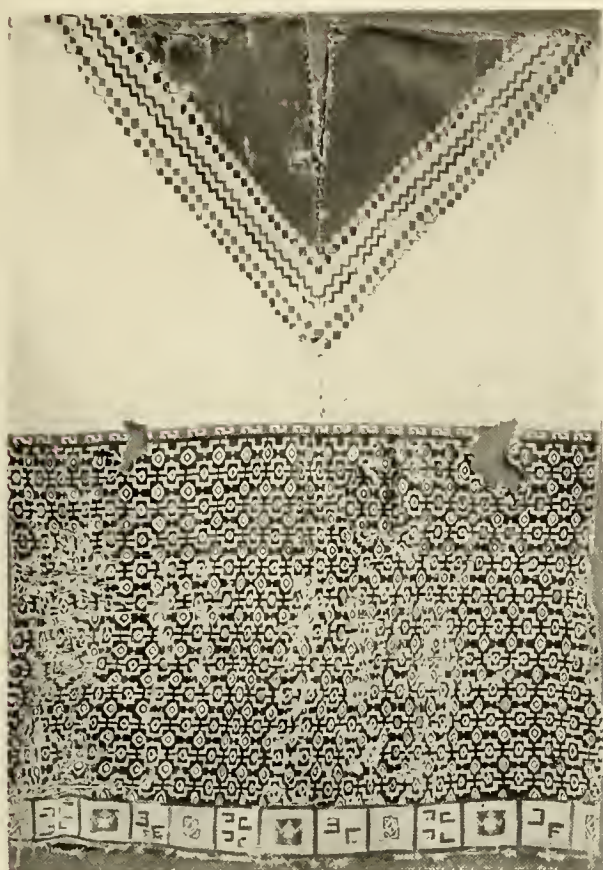
Victoria and Albert Museum.

Peruvian, pre-Inca period.

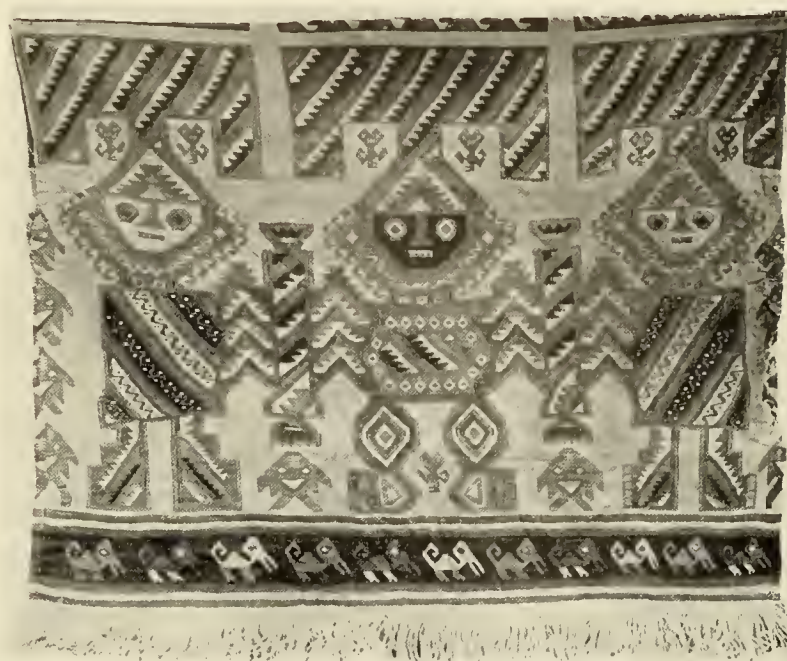
4. Bone awl, bobbin and thorn needle with bored eye—the tools of the ancient Peruvian weaver and embroiderer (p. 105).

"The Necropolis of Ancon."

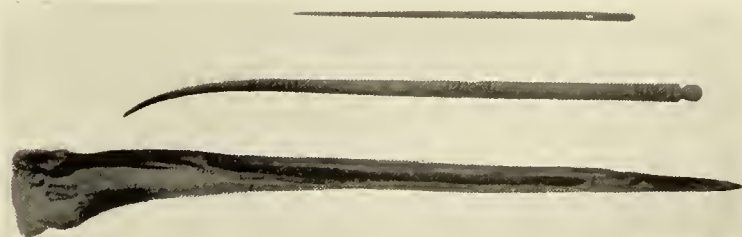
Peruvian, pre-Inca period.



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symbolically appropriate both in colour and device. Thus we hear of the purple sails—exclusive to the admiral—which distinguished the ship of Antony and Cleopatra at the battle of Actium.

It was necessary that the sails on Nile boats should be of great size; some of them may have been made by sewing together coloured pieces of cloth into a kind of glorified patchwork, one necessity being that they should be alike on both sides, as our flags and banners of to-day. The great size of the sail would allow these parts to be large enough for the smaller details to be added to them by embroidery, the stitches being taken through the material and the pattern duplicated on the other side. Many examples of later Eastern work are thus treated, and used for coverlets, tents and so forth.

A parallel to the pattern on the dress of the Bearer of Offerings is to be found in the far more ornate dress of Queen Karomama (XXIIInd dynasty, 966 B.C.) on her bronze statuette in the Louvre, where the feather motive is elaborated, and may have symbolic connection with the goddess Mut by whom this "Great Lady" was said to be "beloved" (VI). This closely fitting robe has the feather pattern delicately inlaid with gold, most of which is still perfect; the wing feathers are heavily encrusted with the precious metal in a manner which leaves each feather distinct and separated from its fellow by a raised bronze outline, indicative possibly of its treatment by the needle. The waist-belt suggests rich jewellery in accord with the neck and breast

ornaments. Speculate as we may on the technique of this magnificent robe, if it represents—and why should it not?—a ceremonial or court dress actually worn by this queen, there is in it a richness far outstripping the traditional white Egyptian dress familiar in the earlier periods. It shows the Oriental influence which pervaded Egypt at that time, and it may also represent the use of gold in the fine work of the needle.

In the museum at Athens is a bronze statuette of the Lady Takushît richly inlaid with silver (VI). The treatment is the same as in the statue of Karomama, and the dress also clings closely to the figure without folds. The decoration, however, is planned in horizontal bands as in the later representations of contemporary dress by the Greek vase painters.

The well-known group of five figures of alien races from the tombs at Thebes are here illustrated not only because they show styles of dress differing distinctly from those of the Egyptians, but also from each other (VI). At the same time they again remind us, like the Beni-Hassan group, that people of many races were in contact with Egypt and that each had peculiarities of costume. Such evidences of dress and woven fabrics, once considered unimportant, are now recognised by archæologists as throwing light on connections between widely diverse nations and as giving a more intimate knowledge of the peoples and their customs than can be gained merely from their architecture and sculpture.

The figure in loin-cloth once described as Keftiu of Asiatic origin is now identified through the discoveries in Crete as

belonging to the Ægean race. The tomb of Rekhmire (reign of Thothmes III) discloses such figures bringing treasures as tribute to Egypt. The kilt-like dress appears to be embroidered, the patterns resembling some of those common to the Ægean islands to-day, from which we presume that they may have been worked in a similar manner by using the same stitch. It is possible that on a linen or woollen foundation the embroidery threads were of wool, while silk is used to-day.

The second figure represents one of the "enemies" of Egypt from Libya. There is practically no doubt that the work on this dress is embroidered. The binding may be a woven braid, but even this is doubtful. The pattern inside this cloak-like garment is surely also of embroidery.

The next figure is of the Khita race from Syria, supposed to be the Hittites. This dress is almost certainly a heavy material woven in stripes. Compare with the Cretan faïence goddess.

The figure of a woman has also been identified as Syrian. She appears amongst men prisoners who are, curiously enough, distinguished by wearing gloves. The woman's flounced dress has a certain resemblance to the dresses on figurines and wall paintings found at Knossos. This dress appears to be of substantial material like wool, suitable to a more northerly climate than Egypt. The ornament bordering the flounces may be a narrow woven braid, or, more likely, an embroidered band.⁽¹⁷⁾

THE Chaldean diorite statue of Gudea (VII), Governor of Lagish about 2600 B.C., found by de Sarzec at Tello, now in the Louvre Museum,⁽¹⁾ may be compared with the archaic bone figure of the Madonna-like Egyptian woman in the British Museum (III). There is no evidence of embroidery or pattern on either of these robes, but the delicate fringe on the Chaldean robe may be noted by contrast with the more rudimentary Egyptian. The manner in which the dress worn by Gudea wraps round the body is still common to-day in the East.

The skirt is all that remains of the life-size bronze figure of King Manishtusu, son of Sargon (VII).⁽²⁾ It has ample drapery gathered round the waist with a girdle; a knotted fringe, with decorative character, adds importance to what we may assume was a kingly ceremonial garment. The skirt is curiously modern in cut, and might be from the wardrobe of a woman of our own time.

In sharp contrast with it is the sandstone victory stele of King Narâm Sin, that masterpiece of Babylonian sculpture in the Louvre. Here the king, scantily clothed, is shown in a vigorous attitude at the head of his army. He wears a girdled tunic, drawn tightly round the body, the collar of which may probably be embroidered as described by de Morgan, who found this stele in 1898. Narâm Sin suc-

ceeded Manishtusu, their reigns being round about 2800 B.C., thus antedating Gudea by some two hundred years.⁽³⁾

The material of the dress on the bronze life-size figure of Queen Napir-Asu, wife of King Untash-Gal (Louvre), who reigned one thousand five hundred B.C.,⁽⁴⁾ may, like that of Manishtusu, have been of some finely woven woollen fabric (VII). The circular tooling suggests that both skirt and bodice were sewn all over with round gold spangles, or even a sprinkling of jewels with a setting of gold, for the goldsmiths of the time were highly skilled in such work. [The diminutive gold and silver figures in the Louvre—a sensational discovery by de Morgan at Susa in 1904—are worked on the surface in a similar manner, equally suggestive of jewelled embroidery.]⁽⁵⁾ The rich deep fringe or flounce round the bottom of the skirt is headed by a band of embroidery. The tight-fitting bodice, with sleeves to the wrist, is fastened on the shoulder with a jewelled fibula of palmette design; it has a richly decorated waist-band. Over this handsome dress is draped an embroidered shawl, the end of which, falling to the front, has a deep fringe. The inscription on the lower part of the skirt refers to offerings made to gods and the curses which would follow upon whomsoever should destroy the statue.

The shawl at this period is a distinctive feature in women's dress; there is individuality, style or fashion in its disposal about the body, to be noted on the little figures which are attributed to the time of Gudea.⁽⁶⁾ On the beautiful little Greek-like Chaldean figure in the Louvre (VII) the shawl is

passed tightly over the breasts, under the arms, crossed at the back ; the ends are then brought over the shoulders, falling in front, the folds being held closely to the body under the clasped hands.

A parallel to this figure is found on a headless statuette in the British Museum.⁽⁷⁾ On both these small figures the shawl is fringed and embroidered as on the delightful little ivory figure of a woman in the Louvre attributed to the primitive period of Elamite art (VII), who, like Queen Napir-Asu, wears a long dress, and a beautiful fringed shawl laid over the right shoulder, falling both in front and at the back to well below the waist-line, much as the *sari* is worn to-day—an arrangement probably to allow the beautiful trimming on the robe to be seen. It is supposed that originally the trimming at the neck was shown by gold inlay. The band on the bottom of the skirt may represent embroidery.

An example of the magnificence of the Babylonian embroidery there is surely nothing finer than the Marduk-nadin-akhê stele in the British Museum (VII). It is a record boundary-stone of the IVth Babylonian dynasty (about 1170-1040 B.C.) corresponding to the XXth Egyptian,⁽⁸⁾ and records a contract for the purchase of land valued at seven hundred and sixteen shekels of silver. The payment was made in kind, an interesting item being fourteen garments specifically described to the value of thirty-one shekels. The inscription specifies in detail the curses which the king will call upon the gods to bring upon whomsoever shall remove the stone. “ May all the great gods whose

names are mentioned on this memorial stone drive him into evil and unhappiness.” The stone contains the names of the deities evoked, and on its rounded top above the cuneiform writing their symbols also, amongst these being the sun, moon, eight-pointed star and others not unfamiliar in the symbolic mysteries of religions other than that of the Babylonians, these symbols being of frequent use in embroidery.

Of particular interest to the student of embroidery is the figure on the reverse side of the stone ; it is said to represent Marduk-nadin-akhê, king of Babylon, who guarantees the inviolability of the contract. He has a bow in one hand and arrows in the other, his long robe reaching to his feet ; it has a deep embroidered border at the bottom finished with a fringe, probably of gold, whilst a narrower band of similar pattern is carried vertically up the back. These bands are divided into regular panels, each containing a palmette design. Over the robe he wears a tight-fitting, long-sleeved tunic, braced to the figure with waist-belt ; it has a regular hexagonal pattern all over, and is trimmed with borders and bands of what must have been very rich embroidery jewelled with precious stones. The patterns on the bands are lotus flowers, zigzags and a smaller palmette than that on the robe. He wears a high squarish cap much like those worn by the modern Parsee, heavily embroidered on the band with winged bull on either side of the sacred tree, and with a row of feathers round the crown reminiscent of the North American Indians. The buskins may be of leather, or of cloth quilted in a trellis pattern, probably in gold thread, a

fashion still holding good amongst some Hindu potentates.

A tablet, also in the British Museum, has an inscription recording the restoration of the temple of the Sun god at Sippar, first by two Babylonian kings (about 1030 and 1020 B.C.) (VIII), and later by Nabu-apal-iddina, another king of Babylon (about 870 B.C.). He had discovered the ancient image of the Sun god overthrown by enemies of the country, who had taken the ornaments from the shrine and misappropriated its ancient endowments. This king re-founded and re-endowed the shrines and established regular festivals and offerings. The inscriptions contain a list of the garments which the priests were required to wear on holy days and feasts. The tablet was found by Nabopolassar, father of Nebuchadnezzar II, some two hundred and fifty years later, when he, in his turn, made further restorations to the temple, and he took some pains to protect the sculptured face of it, thus preserving it to our time in good condition.⁽⁹⁾

Surmounting the cuneiform inscriptions is a sculptured scene which Nabu-apal-iddina caused to be cut as a preliminary to the record. The tablet therefore belongs to the ninth century B.C., but it is supposed that the sculptured ceremony was copied from a relief of a very much older date. The style of dress appears to give credence to this view. The Sun god, sitting in his shrine, wears the ancient Sumerian type of dress, worn also by the goddess who is in attendance as the king is led by the priest to the altar on which rests the sun disk. There is no indication of embroidery on these robes; the dress rather suggests an ancient

PLATE XV

1. White cotton fabric, in which the plain weaving has been changed to that of gauze in the parts to be embroidered. On this open structure the pattern is darned and beaten down closely to cover the woven threads. In the broad gauze border the pattern is the bird motive. The parallel rows which look like drawn threads are crossed warps with a weft running through as described of gauze weaving and exactly as in that form of drawn-thread work (p. 109) (see Pl. XLII).

"The Necropolis of Ancon."

Peruvian, pre-Inca period.

2 and 3 illustrate the use of a twined stitch in embroidery either on a very loosely woven cloth or on a gauze foundation, which provided an open or net-like structure. In the first case, the twined stitch passed over and enclosed two warp or two weft threads giving a close-ribbed appearance to the embroidery (see diagram below) (p. 110).

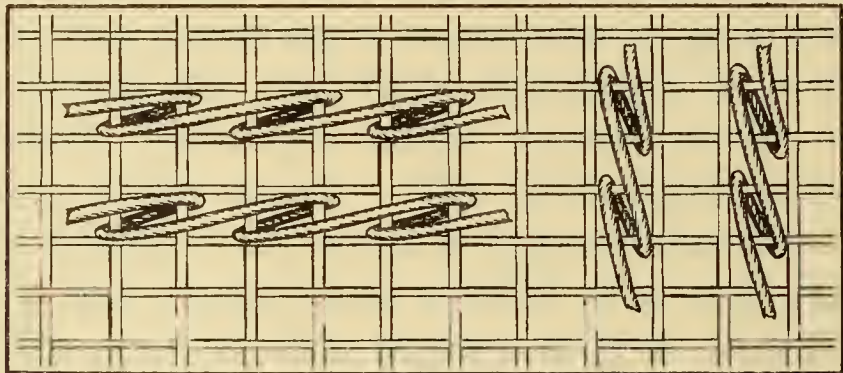
Metropolitan Museum, New York.

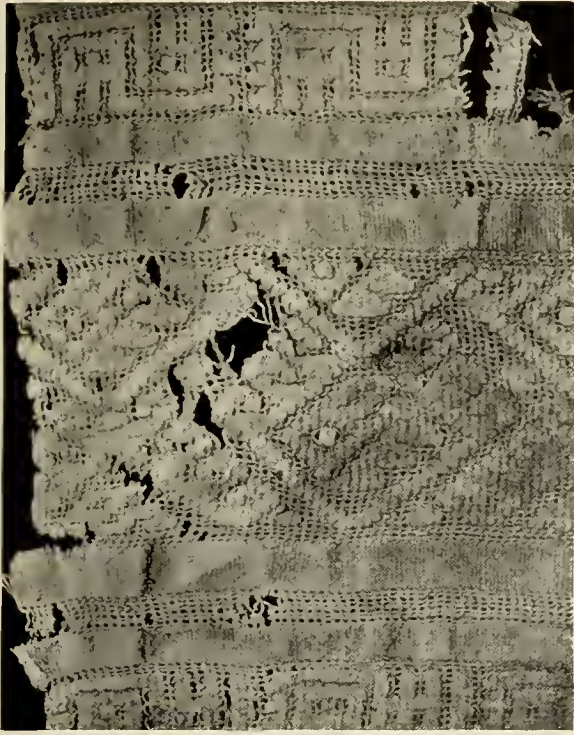
Peruvian, pre-Inca period.

4. Woven gauze foundation with the pattern darned in, two colours being used. This also is the bird motive. The gauze structure of the cloth is quite easily seen in this example. Full size (p. 111).

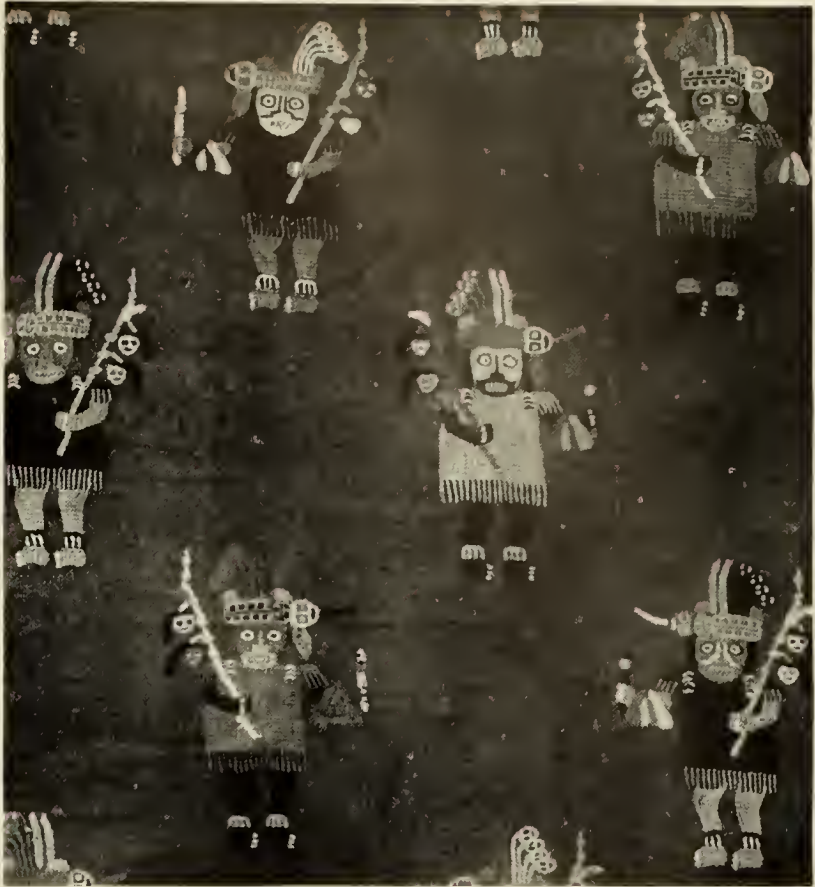
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Peruvian, pre-Inca period.





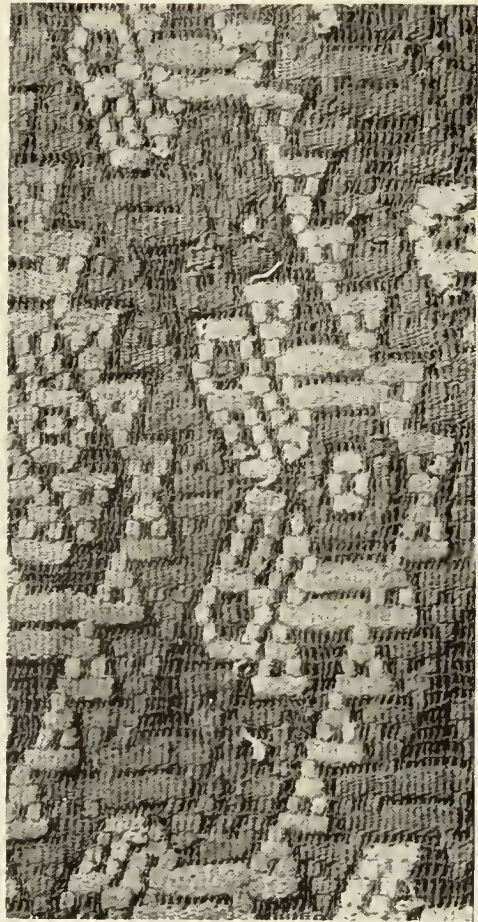
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fabric which we shall have reason to consider later ; but the girdled, fringed and embroidered tunics worn by the king and priest should be noted by contrast with them. Other details which compose this picture occur frequently in embroidery, and since none of them is used without definite significance, it is well to take note of them. The parallel wavy lines on which the shrine rests signify water, and are in this case supposed to represent the celestial ocean. The supporting column is in the form of the sacred palm tree, which here has the same significance as in the embroidered palmette border on the robe of Marduk-nadin-akhê ; above the head of the god are the symbols of sun, moon and the planet Venus.

The Phœnicians were at this time one of the greatest trading nations of the world, and the little ivory figure of a Babylonian woman of the eighth or ninth century B.C. in the British Museum, which is attributed to the work of the Phœnician imitative carver, bears a curious resemblance to the robe of the Egyptian ivory king (IV) buried long before their time in a Ist-dynasty grave, only to come to light again some twenty-five years ago. There is the same type of fringe at the bottom of the dress, and over the head of this figure a border of the guilloche pattern as on the ivory king's robe. Although the pattern on the Babylonian woman's dress could have been woven, it was more probably embroidered : the border certainly has the appearance of embroidery.

A characteristic feature of these Chaldean dresses is the fringe, which, with very little variation, is repeated in each one,

and in all of them is quite advanced in technique, clearly showing that by the time of Gudea the fringe had progressed far beyond the primitive method of tying the loose ends of warp in a woven fabric, as on the robe of the archaic Egyptian woman before described (III).

The general style of Chaldean dress can be traced to the Sumerians, the first known inhabitants of Babylonia.⁽¹⁰⁾ The early representations of clothing suggest a material which may easily be mistaken for sheep-skin rendered conventionally by the sculptor's chisel. It is supposed to be of wool; whether it represents the elementary beginnings of weaving by a people emerging from the skin-wearing epoch as generally believed, we may never definitely know, but there are good reasons for giving credence to this idea.

In the time of Gudea this tufted material appears as a kilt or short petticoat, and even before that period, in the time of King Eannatum, on his Vulture stele 3000 B.C., similar material is shown, warriors there wearing such garments, while the king at the head of his army, in addition to the flounce-like kilt or short tunic, has a fleecy mantle wrapped round his body so as to leave the right arm free, precisely as in the later sculptures.⁽¹¹⁾ This form of garment, which may have been a straight piece of material having several rows of fleecy loops, later developed into a shaped robe or mantle, such as is shown on the statue of Karibu-Sa-Shushinak, *patesi* of Susa and vassal of Dungi, King of Ur, about 2450 B.C. It is finished at the neck with a deep-shaped band or collar. In this particular and in the nature

PLATE XVI

1. Very beautiful bag in fine double weaving, with symbolic pattern—fish, scroll (p. 115).
2. Net bag of maguey fibre, with symbolic pattern based on the bird (p. 113).
3. Portion of veil, woven with an extremely fine cotton thread; embroidered with a two-ply cotton and vicuña thread in red and yellow (p. 112).

Museum of Natural History, New York. Peruvian, pre-Inca period.

4. Portion of a robe which might have been a mantle. The foundation is a loosely woven fine cotton which supports bands of tapestry, on which is embroidered spirals made precisely as is sewn basketry (Pl. I); suspended from their centres are numbers of tassels; other bands of tapestry have a trellis of embroidery with tassels (p. 113).

Peruvian, pre-Inca period.

5. Border with stripes of tapestry, and above the cat, i.e. puma symbol in embroidery—satin stitch (p. 115).

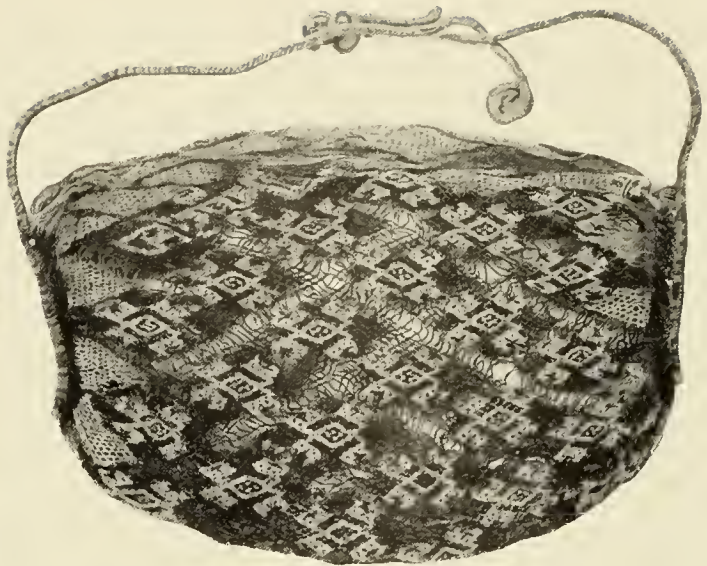
"The Necropolis of Ancon."

6. The bird symbol in tapestry (p. 115).
7. The fish symbol in tapestry (p. 115).
8. Embroidery in very coarse thread on a loosely woven fabric (p. 115).
9. Very fine double weaving with cat, fret and scroll. Note, with No. 4, the effect of the finer weaving on the character of the scroll (p. 115).

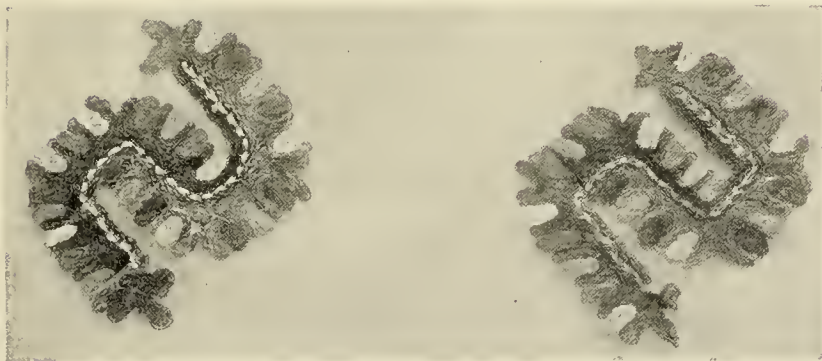
Museum of Natural History, New York. Peruvian, pre-Inca period.



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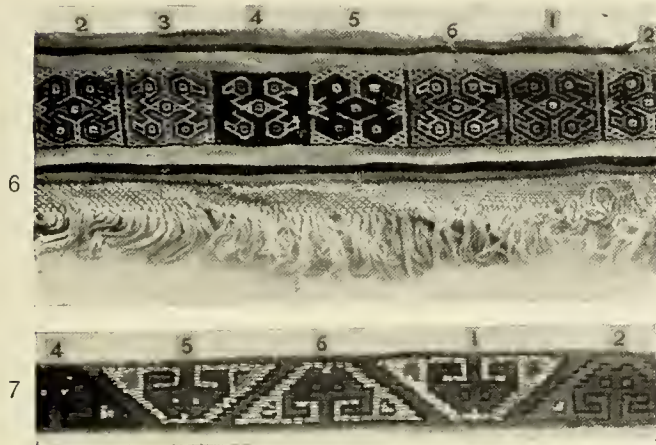
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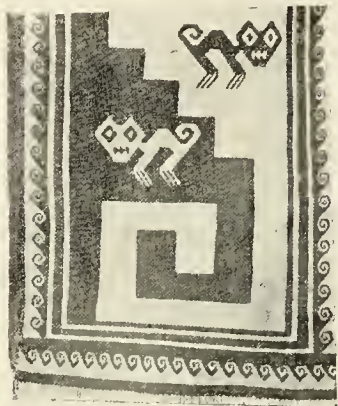


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of the fleecy material this dress resembles the alabaster figure of a Chaldean woman in the Louvre (VIII), about which little is known, except that she was rescued from a dealer's shop in Baghdad and placed where she rightfully belongs, amongst the honoured relics of her age.⁽¹²⁾ It is not known whence she came, but her dress, as she sits demurely upon her cubical seat, safely assigns her to this period of transition from skin to woven clothing, and shows that women as well as men wore it.

Besides the garment in which the fleece-like treatment is disposed in several rows, the material appears as a long single fringe wrapped round the body in a diagonal manner, common on many of the carved seals, a fashion carried on much later, influencing even the Assyrian woven dress, as on the little statue of Ashur-nasir-pal II (883 B.C.) in the British Museum. This fashion probably developed from the loin-cloth; which, in its turn, had at first been merely a string to which loops of wool were attached like the leather or skin loops in the primitive Egyptian loin-cloths. Sometimes the locks of wool were disposed irregularly over the fabric, in tufts or bunches, giving it a tasselled appearance.

Kaunakes was the name given to this material by the Greeks. "The Kaunakes hung from the hips was the national dress of prehistoric Sumer and of Elam of the second period." The long robe or mantle of this fleecy material was worn over the left shoulder by men and by women.⁽¹³⁾ This manner of disposing the material about the body survived when the fleecy characteristic of the fabric had been abandoned for the loom-woven cloth which

formed the substance of the embroidered dress of the Chaldean people, and it has long been familiar in the flowing draperies of classical Greece.

The use of the fleece-like material persisted after the weaving of cloth had become common. Both forms appear on the sun tablet from the temple of Sippar (VIII), which, as before stated, may be reproduced from an older sculpture. As worn by the god and goddess there the fleecy material may have come to be regarded as a sacred dress peculiar to deities ; as such it may be the forerunner of the flounced dress of the Sun god Shamash on the stele with Khammurabi's Code of Laws, about 2090 B.C.,⁽¹⁴⁾ and of the Cretan figurines as known at a later date. A small figure of a woman in the British Museum, the date of which is given as 2800 B.C., has a woven dress with a single deep fleecy flounce at bottom.⁽¹⁵⁾

The charming little votive figurines from the recent discoveries at Ur of the Chaldees delight and amuse with their extraordinary resemblance to the lady of the Early Victorian Age ; the flounces, the elaborate hairdressing, the head ornaments of the little figure (VIII)⁽¹⁶⁾ are not far removed in date from the little alabaster lady of the Louvre.

Some confirmation of these ideas as to the origin and structure of this ancient Sumerian dress may be found from an existing fabric. The Maori mantle approaches it very closely in appearance, and although the material used in New Zealand was different from that of Asia of long ago (VIII), the technique may be similar. The Maori mantle is of flax, the threads or loops of which are twined into the warp with

the fingers (III) either regularly or in tufts, but without the use of a loom. In like manner the feathers are inserted in the beautiful Maori feather cloaks. This twined stitch, with some variation, is used in the patterned borders to some of these New Zealand flax mantles, the primary purpose being to add strength to a somewhat weighty garment (III). In working these decorated borders a needle is used, the stitch being actually the well-known "tent stitch" of later days with this difference only: that while in present-day needle-work its use on a finished fabric constitutes true embroidery, in the Maori border the stitch, inserted in just the same way, but binding together the two threads it intertwines, becomes thus a constructional part of the fabric, at the same time decorating it, as do the loom-woven tapestry patterns.⁽¹⁷⁾

We may assume that the Sumerians also strengthened the neckbands of their shaped tufted wool garments, and that these were retained as a heading to the fringes which bordered the Babylonian garments and the flounces of a later period. Just as likely may the rich tassels which—developed from the Chaldean—are so marked a feature in Assyrian dress and in the trappings of horses and on furniture, have evolved from the bunched tufts of wool on the fabric, which also find a parallel in the Maori technique, and also in the Maya sculptures in Central America.

The Chaldean people, unlike the Egyptians, wore woollen garments, but linen was not unknown to them. They were skilful weavers of flax. We hear of examples of finely woven linen having been left by the proto-Elamites.⁽¹⁸⁾ The

Egyptians wore linen to a far greater extent. "To be buried in such and to wear linen garments in life, were the marks of the civilised Egyptian who prided himself much on the purity and cleanliness of his garments, and his clean-shaven face, as compared with the greasy woollen or skin habiliments and the hairiness of foreigners."⁽¹⁹⁾

The Assyrian development of Chaldean dress is easily traced in their sculptures, more fully in the British Museum than elsewhere,⁽²⁰⁾ dating from the time of Ashur-nasir-pal II (883-859 B.C.). In them we obtain more than a glimpse of the richness of the Assyrian furniture and clothing; nowhere is this shown more clearly than on the bas-relief representing Ashur-bani-pal and his queen drinking in their garden (IX). The handsome furniture, probably carved and inlaid with ivory, is draped with rich stuffs fringed and finished with elaborate tassels.

The robes worn by the royal pair have a form of decoration which would scarcely be woven. The king is wearing a short-sleeved tunic; the queen, in addition to the tunic, in her case with long sleeves, wears a large fringed shawl, the whole costume being heavily trimmed with fringes having embroidered headings. Both robes have a similar all-over pattern, the nature of which suggests that quilting may have been the method used, or even it may be a raised treatment of embroidery which included gold. The rosettes in the patterns have come down to us as a decorative characteristic of Persian embroidery to this day; the early Egyptian embroidery (V) shows a former use.

PLATE XVII

1. Child's linen tunic, with tapestry decorations in embroidered purple wool, embroidered with linen thread with a twined stitch which was sometimes—but not necessarily always—worked during the progress of the weaving.

Victoria and Albert Museum.

Egypt, Græco-Roman, 4th–5th century A.D.

2. Embroidered tapestry leaf, in purple wool, the linen stitch in this case being twined over the warp threads while the tapestry weaving was in progress. Round the contour of the leaf tapestry stitches were used to join the tabby weave of the linen fabric.

Musée de Cluny, Paris.

Egypt, Græco-Roman, 3rd century A.D.

3. Portion of a roundel, in purple wool and linen thread, very fine tapestry with well-defined embroidery in a twined embroidery stitch.

Egypt, Græco-Roman, 3rd–4th century A.D.

4. Cross, in embroidered tapestry. Part of the linen stitching was added after the tapestry was completed.

Victoria and Albert Museum.

Egypt, 5th century A.D.

5. Græco-Roman figure, in very fine embroidered tapestry in purple wool and linen thread.

Musée de Cluny, Paris.

Egypt, 2nd century A.D.

6. Fragment of purple and yellow silk, illustrating the story of Joseph. Showing the weaver's adaptation of an embroidered line to the automatic loom (p. 136).

Sens Cathedral.

Egypt (Coptic ?), 6th century A.D.

7. Vase, embroidered on linen cloth with purple wool and linen thread. The wool is in solid flat stitch, the linen in outline or stem stitch, the equivalent of the twined stitch in the tapestry examples. 2 ins. square.

Victoria and Albert Museum.

Egypt, Græco-Roman, 4th–5th century A.D.

8. Figure, in fine purple tapestry, embroidered with linen thread in twined stitch sometimes changing to tapestry.

Victoria and Albert Museum. *Egypt, Græco-Roman, 4th century A.D.*

9. A border of beasts, in fine purple tapestry, embroidered with linen thread.

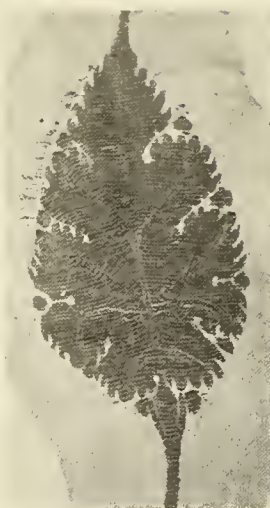
Musée de Cluny, Paris.

Egypt, Græco-Roman, 3rd century A.D.

(See pp. 122–127.)



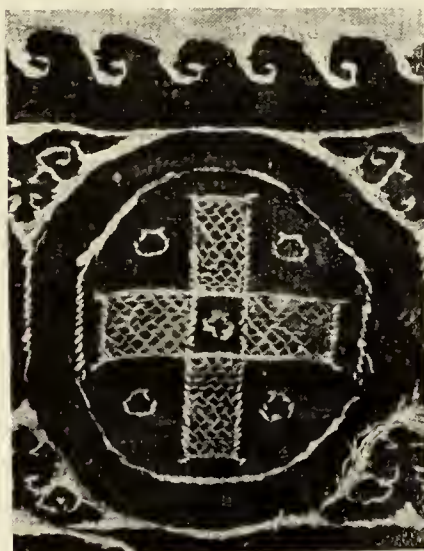
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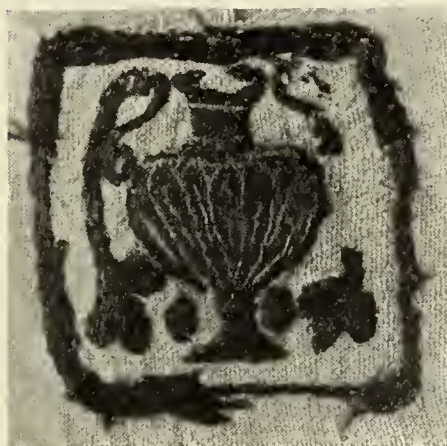
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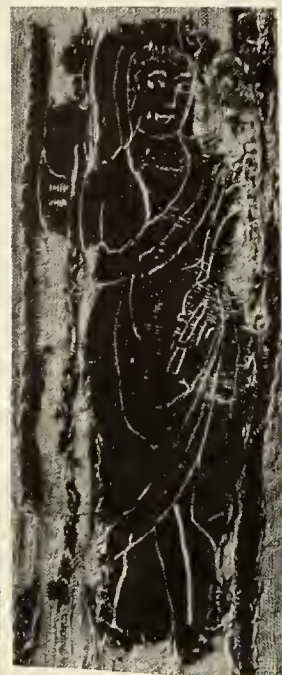
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Similar embroidered stuffs are those represented in the decoration of tents, umbrellas and the endless variety of objects which called for such enrichment.⁽²¹⁾ Even in war accoutrement the needle of the embroiderer was called to aid the leather worker. Observe the left-hand figure from a slab in the British Museum representing a mythological scene (IX); the short skirt or loin-cloth is represented as if embroidered with a pattern of lotus flowers and rectangles arranged in bands, finished at the lower edge with a deep fringe of tassels and fastened down the side by a lacing of cords terminating in very heavy and highly decorated tassels. The dagger thrust in the belt indicates the warlike nature of the figure. It is probable that in actual life the material of such garments was leather with gold motives stamped out and laid down with stitching as for spangles, or embroidery in metal threads stitched over padding.

The enamelled bricks provide a clue as to the colours used in embroidery, which must have been brilliant and harmoniously blended. One of the best examples is the small brick from Nimrud in the British Museum on which the figures wear woven and embroidered clothes probably true to the original dress of the time both in pattern and colour.

The rich embroidery and fine colouring of the Persians is a further development from the Assyrians as seen in the glazed bricks used in their architecture, the best example being the frieze of archers in the Louvre Museum, Paris (IX).

IT cannot be determined with certainty what was the character of the embroidery worked by the Grecian women into the choice garments familiar to us in the Homeric songs ; for little survives of the true fabric, none so early or so complete as the Egyptian examples of the XVIIIth dynasty. Nevertheless, the few treasured scraps of needlework belonging to the fourth century B.C. from the Greek settlements at Kerch, fragmentary as they are, do just give the key to the interpretation of its translations into other materials. But speculate as we must on its character, we are not left in any doubt as to the part embroidery took in the art and life of the Ægean peoples, nor of their regard for it.

When gifts were bestowed upon Telemachus they were from the choicest stores, “and Helen stood by the coffers, wherein were her robes of curious needlework which she herself had wrought. Then Helen, the fair lady, lifted one and brought it out, the widest and most beautiful embroidered of all, and it shone like a star, and lay far beneath the rest ” . . . and Helen . . . with the robe in her hands spoke and hailed him, “Lo ! I, too, give this gift, dear child, a memorial of the hands of Helen, against the day of thy desire, even of thy bridal for thy bride to wear it, and may joy go with thee.”⁽¹⁾

The Grecian women devoted much of their lives to

PLATE XVIII

1. Border from the Damietta hanging (Pl. III), with the vine as motive rising from vases and baskets. Colours: yellow, rose, dark blue, purple and green in outline; and "long and short" stitches (p. 128).

Græco-Roman, 4th-5th century A.D.

2. Two figures from a linen hanging, worked in wool by the method which in embroidery is executed with a darning stitch, and in weaving is called brocade. Not being in any sense a structural element of the cloth, the decoration in this example belongs to the embroidery class (p. 127).

Egypt, Coptic period.

3. Roundel and border from an embroidered linen cap, in laid wools of red and purple (p. 128).

Egypt, Coptic period.

4. Roundel from a linen cloth, representing a gold jewelled cross, embroidered in yellow wool with colours for the jewels; in the angles below the arms of the cross are two birds; wreath in shades of red and green (p. 128).

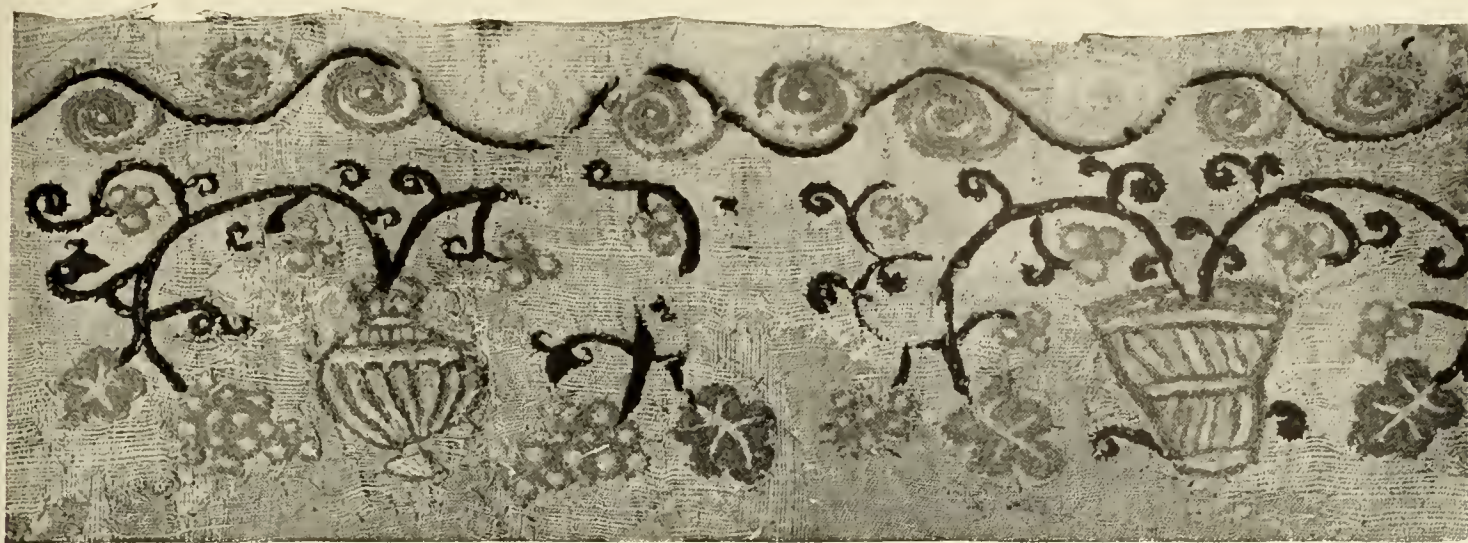
Egypt, Coptic period, 5th century.

5. Fragment of woollen cloth embroidered with wool in stem and satin stitches (p. 128).

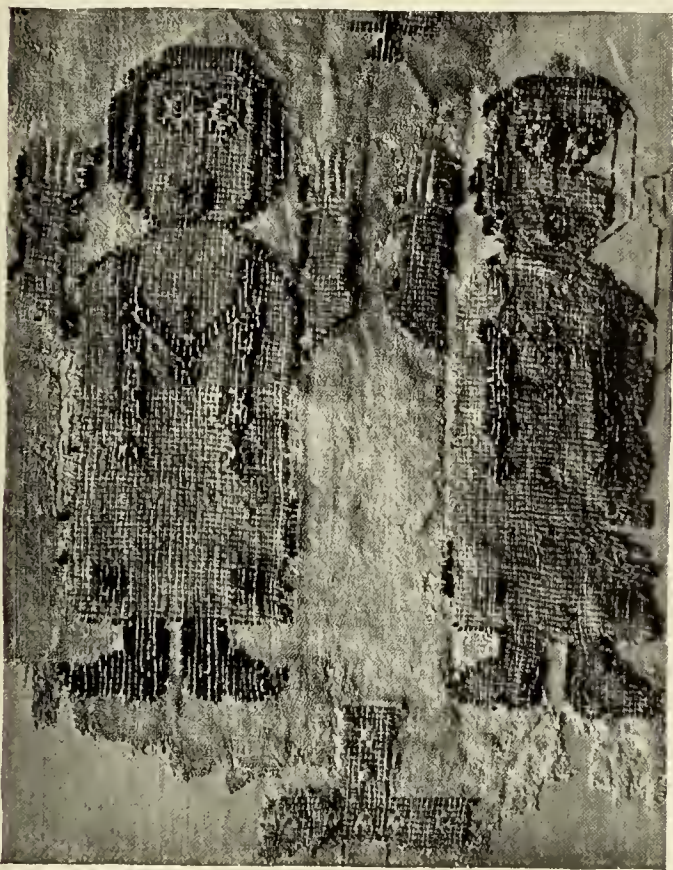
Egypt, Coptic period, 6th-7th century.

6. Fragment of a straight border in silk, corresponding to the circular border on coloured plate (XIX) (p. 128).

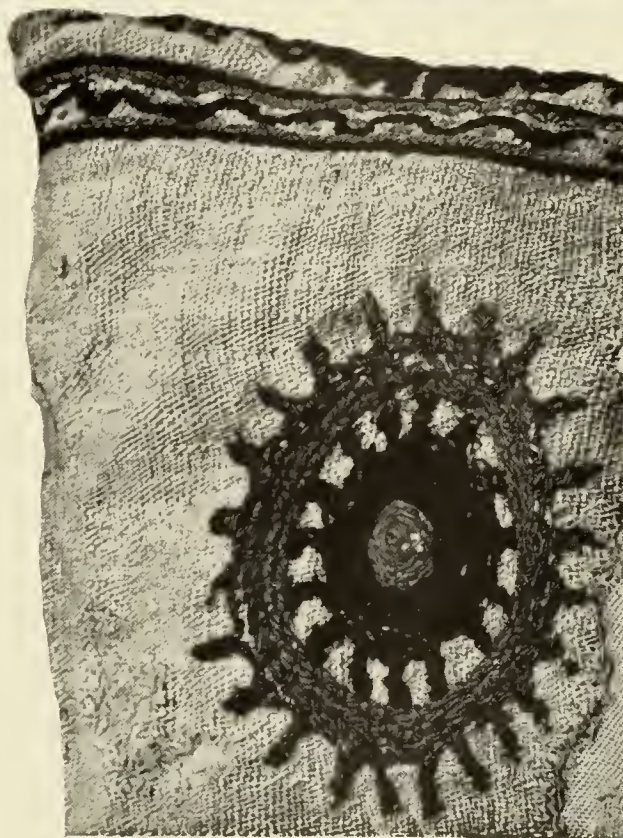
Victoria and Albert Museum. Egypt, Coptic period, 6th-7th century.



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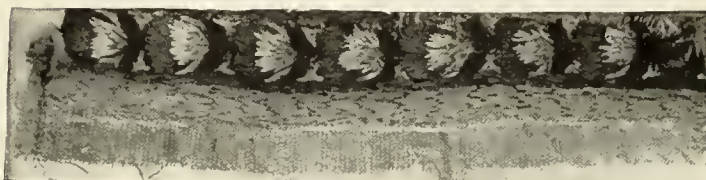
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maintain such stores of needlework for the joy of their lords, the service of the State and for the gods who loved it. Hecuba did not hesitate when Hector appealed to her for help in his dire straits. Not for him the "honey-hearted wine"; but, "Go thou to the temple of Athenè . . . and the robe that seemeth to thee the most gracious and greatest in thy palace and dearest unto thyself, that lay thou upon the knees of the beauteous-haired Athenè. . . . Then she herself went down to her fragrant chamber where were her embroidered robes, the work of Sidonian women whom god-like Alexandros himself brought from Sidon, when he sailed over the wide sea, that journey wherein he brought home high-born Helen. Of these Hekabe took one to bear for an offering to Athenè, the one that was fairest for adornment and greatest and shone like a star, and lay nethermost of all. Then went she her way . . . and fair-cheeked Theano took the robe and laid it on the knees of beauteous-haired Athenè, and lifted up her voice and prayed to the great daughter of Zeus."⁽²⁾ But alas! we know the gods were not always swayed by such offerings, and Pallas Athenè denied this prayer.

Not like the garments of Hellenic Greece were these, as we may have pictured them when the Homeric tales seemed but glorious fables. Now, glowing with the clear light of real history, should they for all that lose their glamour? Truly they hold us with closer grip because the long-hidden story the craftsman tells proves that the poets knew, perhaps by age-long tradition, that which in these days

appears to us through the mists of ages, and vision fades into reality.

There can be no certainty that the Homeric poems portray the art of a single age—an opinion held by some—but the earlier descriptions handed down with the more ancient lays may have gained new elements from the time, before they received their final form. The “great purple web of double fold” on which Helen embroidered the battles of the Trojans may have its reflection in such scenes as those on the François vase; the roots, however, lie behind Homeric times.

Referring to scenes engraved on gold signets from Mycenæ of the Middle Minoan III period, Schliemann says, “The author of the Iliad and Odyssey cannot but have been born and educated amidst a civilisation which was able to produce such works as these.”⁽³⁾ But, anything more unlike the flowing draperies of classical Greece can scarcely be conceived than the garments represented on the seals and figurines of Minoan Crete and Mycenæ, yet it is with them that we must begin our study, as being the nearest we can get to Homeric times. The little figurines from the palace at Knossos representing the Great Mother goddess, positively stagger us with the similarity of costume to that of the Victorian Age, at the same time suggesting a likeness to the woman identified as Syrian in the tomb of Rekhmire (VI).

Although not the earliest of the series, the proudly poised little figure of the Minoan snake goddess in ivory and gold, now in Boston Museum, takes foremost place for

its exquisite beauty, in spite of restorations. It is but six and a half inches high, and comes rather later than the one in faïence at Candia (X), which belongs to the end of the Middle Minoan period (1700-1580 B.C.). Both figures wear the characteristic Minoan dress, tight waist, bell skirt, with close-fitting, short-sleeved, cut-away bodice, sometimes laced, leaving the breasts bare, and which may be compared to the little jacket that, in varying forms, still remains an important adjunct to the so-called peasant or national dress which, spreading north and west, survives mainly in Central Europe and in the North, but is not entirely lost elsewhere.

The skirt of the ivory figure has five pleated flounces edged with embroidery represented by gold bands; that of the faïence figure is restored on the model of a fragment which suggests tucks in the stuff, possibly embroidered. A similar arrangement is found on an early vase from Cyprus (1500-1400) now in the British Museum, where four small figures of women, wearing the tight bodice, and skirts with horizontal stripes, are painted in red on a buff slip. The marble figurine of the Mother Goddess in the Fitzwilliam Museum is flounced like the ivory figure ⁽⁴⁾ (X). All of them have an upper garment or apron cut away at the sides, giving it a curious likeness to the pannier fashion prevailing with us some fifty years ago. Sir A. Evans and Dr. Mackenzie conjecture that this apron-like feature is a survival of the common, primitive dress of men and women, but the earlier figurines of the beginning of the Middle Minoan Age had no such aprons. ⁽⁵⁾ The snakes on the ivory figure are merely

coiled about the arms and grasped in the hands. On the faïence figure they are twisted about the body, so that they actually appear to provide an edging to the open-laced bodice and, extending upwards, coil round the turban with raised head, recalling a familiar royal symbolic figure in Egyptian art. This bodice has a volute decoration perhaps embroidered, and the apron is bordered with a guilloche pattern, probably also embroidered or applied on the stuff.

The bronze statuette of the snake goddess in Berlin has a dress of slightly different character, with what appears to be a deep over-robe or tunic above the flounced skirt. This overdress bears a symbolic pattern and belongs, like the ivory figure, to the Late Minoan period. Certain seals of Middle Minoan Age show a closer resemblance to the ivory and bronze figures than to the faïence goddess. The figures on the great signet of Mycenæ are similarly attired.

The "Ladies in Blue" (which have been much restored) on the frescoes of Knossos (X) have the bodices embroidered with a trefoliated scale pattern, the borders of spirals and a wave-like pattern which Sir Arthur Evans calls the "notched plume," from the supposed custom of notching the bone arrow-heads for symbolic purposes in connection with the chase.⁽⁶⁾ This motive is to be found also on the dress of the bronze figurine, in one of the gold-embroidered borders on the dress of the ivory goddess; and on the loin-cloth of the "Cup Bearer"; now identified with the "Keftiu" figures in the XVIIIth-dynasty tomb of Rekhmire at Thebes (VI). It is familiar too on some of the objects found by Schliemann.

PLATE XIX

1. Portion of a square, with portrait. The border has a little embroidered fringe. The whole is embroidered in wool, heavy, and yet not coarsely done. $8\frac{1}{4}$ ins. square (p. 129).

Victoria and Albert Museum.

Græco-Roman, 4th century A.D.

2. A fragment of a roundel, with three figures in coloured silk embroidery. The subject is Christian, and may be a portion illustrating the Nativity story. Chain and split stitches are used. In parts the embroidery follows roughly the contours. Note features and drapery; the background is filled with stitches following the outline of circular border, which is enclosed by two rows of chain stitch, also used for the stems (compare with Pls. XXVIII, XXIX, XXX, and FRONTISPIECE). 7×9 ins. (p. 130).

Victoria and Albert Museum.

Egypt, 6th century.



The vases of the Dipylon type (ninth-seventh century B.C.) carry on the tight-waisted figures, but now have apparently a close-fitting straight skirt without folds, sharply in contrast with the Minoan. This type of dress provided a fine field for rich decoration later, and possibly may not in itself have been so stiff and straight as the painters represented it, although we find the same interpretation by the sculptor.

The Homeric references to the embroidered web of Helen and the robe of Hera that "Athenè wrought delicately for her and therein set many things beautifully made" are recalled by the François vase in Florence, illustrating, in wide horizontal bands, the marriage of Peleus and Thetis, the funeral games of Patrokles and many other incidents (XI). It portrays figures wearing decorated robes; the sixth-century B.C. idea of Homer's heroes, exactly as the Dutch painters of the Middle Ages, and embroiderers also, portrayed Biblical and classical characters in the dress of their own period (XLVII, LIII), or, descending to our immediate times, Hamlet in plus fours! The same may be said of the style of garment worn by Athenè on the Amasis vase in the Louvre (XI). The chequered dress on this vase, as on the François and some other vases, may be a conventional rendering of pattern generally. The ample robes of Poseidon in this scene recall the purple mantle of Odysseus.

The Attic red-figure vases display greater freedom in the rendering of drapery. On the Hieron kotyle in the British Museum (XI), having for its subject the starting of Triptolemos, Demeter wears a long chiton with looped-up sleeves

and a mantle richly embroidered with dolphins, eagles, chariot and foot races, arranged in horizontal bands. The borders have the spiral, the palmette and lotus ornament. This robe, like the François vase, illustrates clearly the character of the decoration on the Panathenaic peplos. In the dress of Persephone, on the other hand, the painter has devoted his skill to the rendering of intricate folds in the drapery, which is decorated merely with a key or "fret" border, probably woven.

On an amphora of the same period, also in the British Museum, Briseis wears a dress simply embroidered with an all-over pattern of the swastika bordered with the key or meander. On a later red-figure krater, Alkmene on the pyre appealing to Zeus presents a picture nothing less than modern. Her veil is decorated with a powdered pattern of stars, and the manner of draping it curiously resembles the fashionable "jumper" at present worn (XI).

The goddess on the Andokides vase in the Louvre (XI) wears an under-robe with patterns of meanders, scrolls, chequers and chevrons in horizontal bands which suggest weaving. But the delicately transparent veil is embroidered with the star cross, again recalling Homer, "Helen veils in shining linen." The same cross is repeated on the loin-cloth of one of the warriors.

Perhaps the Peruvian embroidered veils may provide a clue to the character of these Grecian transparent garments (XVI).

The series of female statues of the sixth century from the Acropolis of Athens, remarkable for the skill displayed in

the treatment of the drapery, whilst not greatly differing in type, display individuality in the conventional rendering of detail. The geometrical character of the painted patterns on the borders suggests weaving; but where a unit is repeated by a powdering all over the fabric as the *semè* cross of the example on Plate XI, it is fairly safe to conclude that embroidery was used for that part of the decoration, and it may have included gold spangles. The beautiful little bronze figure with the glittering diamond eyes in the British Museum has a "key" patterned border inlaid in silver which possibly may represent needle weaving (III).

From mere incised lines on the earlier sculpture, through the "painted" period of translating decorated textiles in marble, the sculptor arrived at the method of low-relief such as we have in the fragment of drapery with splendid storied design from the great group by Damophon at Lycosura (second century B.C.). The fabric is entirely covered with a scheme of decoration that includes dolphins, birds and human figures, some wearing grotesque masks of animals, and apparently participating in a dance. It represents a textile of great richness; the relief treatment of the decoration implies embroidery (XI). Strong support for this claim is given by the Greek fourth-century B.C. fragments found in tombs at Kerch on the Bosphorus, and now in the Hermitage Museum. Amongst these are examples of tapestry woven fabrics, of cloths dyed by the "resist" process, also embroidery. Of these three distinctive methods the embroidery alone approximates to the relief of sculpture.

The Greek sculptors from the very first were well acquainted with the various technical means used for decorating textile fabric, and it may not be wide of the mark to suggest that Damophon, who is credited with individuality beyond his time, may have sought in the treatment of his material to express with more than the usual realism his intense feeling for the beautiful needlework of his age.

The Kerch fragments, although earlier than Damophon, represent the kind of stuffs sculptors had in mind when translating figured textiles. The question for us is, which class of decoration Damophon meant to portray? We do not doubt that it was embroidery. The largest of the Kerch fragments has scenes which include chariots, beasts and birds as portrayed by the vase painter. They may have been painted on the cloth with pigments, or dyed by the "resist" or the "mordant" methods. But on a much smaller piece of purple woollen cloth the subject is embroidered in satin, knot and chain stitches. This, like the other fragment, contains some elements of a story. In the scrap illustrated there are horses—mettlesome, but held in check by riders, one gay in green tunic bordered round the neck and bottom edge with gold-coloured embroidery and set amidst scrolls meandering from the familiar Greek palmette. Another piece of cloth with gold embroidery is suggestive of its use in some high office ⁽⁷⁾ (XII).

From these precious fragments, once worn in their beauty and returning to us tattered and stained from the grave after two thousand years, we turn to that other great legacy

PLATE XX

1. A piece of coarse linen, embroidered with the darning stitch which passed into weaving as "brocade." In this example there are several different units forming geometrical patterns and trees which may have been inserted during the progress of weaving (p. 127).

British Museum.

Egyptian.

2. Part of a silk tapestry woven fragment from Chotscho, in violet, yellow, green and white silk. The background is woven with gold on strips of parchment over only one warp—and it should be noted how the metal has worn the silk warp threads, which have remained good in the other parts, but were weak in proportion to the weight of gold used.

"Chotscho," by Dr. A. von Le Coq.

Turkestan, 9th century.

3. Silk woven fabric on a crimson warp of two fine threads; the interlacing bands and the inner fish-like pattern are worked in brown, black and white silk. The line ornament transversely worked on the bands is a most delicate bit of needle tapestry in white and black with opening between the colours, and edged top and bottom with black, bordered with gold thread. The background is silk and gold tapestry; the heavy edges are of gold with a loosely twined embroidery stitch, the weight of which has torn the woven parts asunder. Note the resemblance of the "heads" on the tree forms to those in the Peruvian examples. This rich weaving is similar to the lining of the imperial mantle in embroidery at Vienna, made in 1134. The piece illustrated is 6×5 ins.

Sicilian (?), 12th century.

4. A piece of crimson tapestry woven with silk and gold threads; heavy gold work is overlaid on the tapestry as in the former example. Illustration about $10\frac{1}{2} \times 3\frac{1}{2}$ ins.

Sicilian (?), 12th century.

5. Plaited bag, with pattern worked in at the same time in parts with the same appearance as the twined stitch in tapestry. 8×4 ins.

Egyptian, 4th–5th century.

6. A fragment of woven cloth, in dark blue wool and linen. The pattern has its own warp and weft as in tapestry, with an additional warp and weft which form the main structure, but come into operation for binding the pattern threads. About 4×3 ins. (p. 135).

Victoria and Albert Museum.

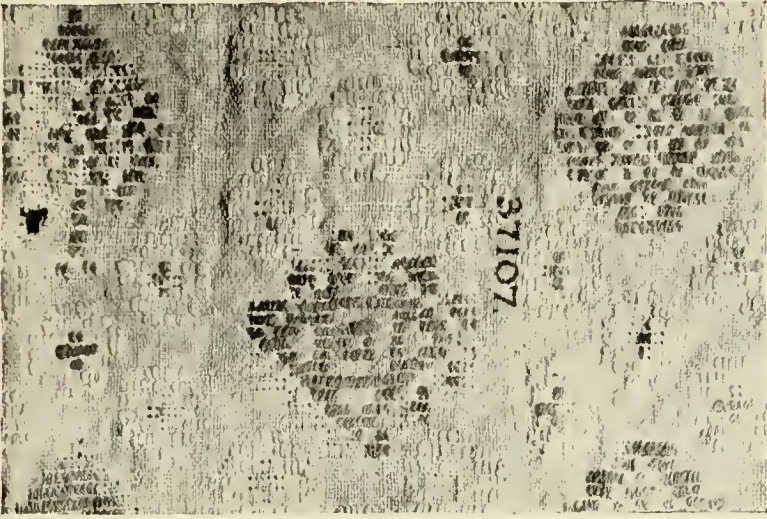
Egyptian, 5th century.

7. Fragment of embroidery on woollen cloth, with inscribed border and crosses in the field, worked in chain stitch with white silk.

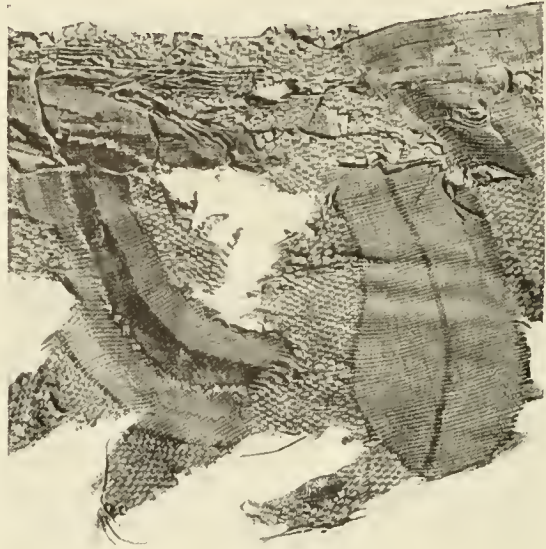
The Monastery of St. Maurice.

Byzantine, 7th century.

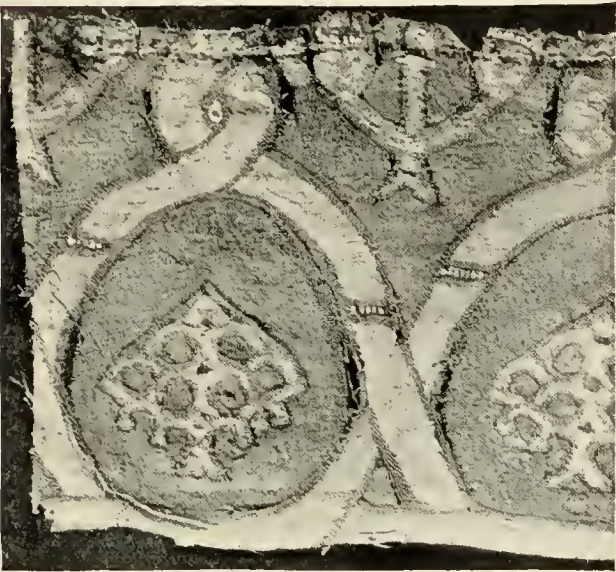
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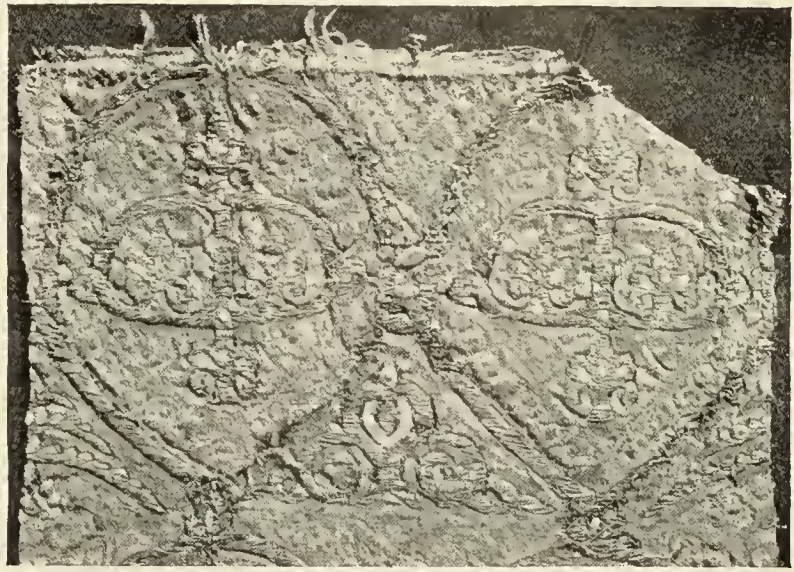
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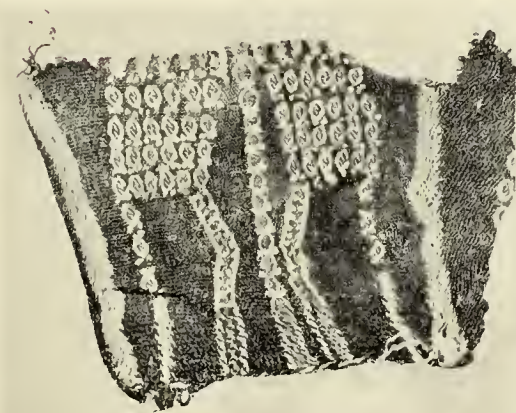
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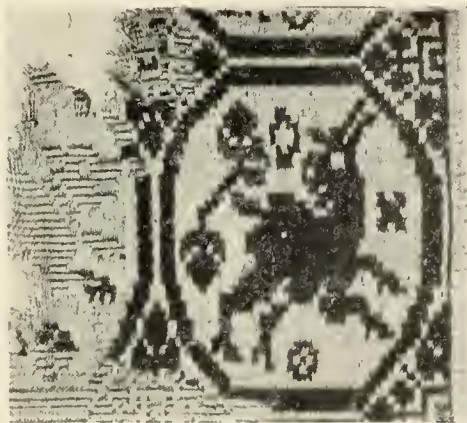
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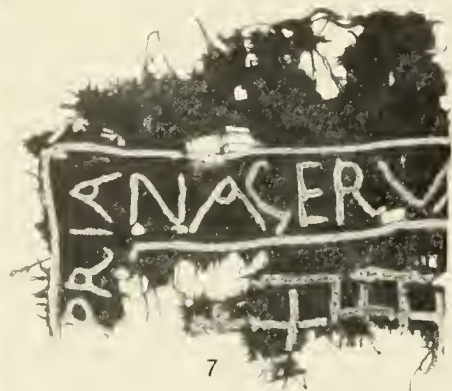
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from Pheidias on the Parthenon frieze. We may be puzzled perhaps because, while the very core of the subject is the presentation of the peplos to Athenè, Pheidias gave no place to the garment in his scheme, unless it be the folded cloth described as "the delivery of the peplos" in the procession on the east frieze in the British Museum, and even this is doubted. Yet when all is said, when we have studied the outward form from every source open to us, whether we are right or wrong in our conclusions, it is here that we inevitably pause to dwell upon the inner sense which directed the patient, skilful fingers of the Grecian women.

The presentation of the peplos to Athenè crowned the Panathenaic festival. It indeed was the essential motive of the great ceremony which brought to Athens a vast crowd of folk from the Greek dependencies, as well as from the Motherland. Once in four years was the ceremony performed of carrying the sacred peplos or mantle in great procession to the Acropolis, there to dedicate it with solemn ritual to the great goddess Athenè—the universal bestower of all good gifts—the embodiment of wisdom, symbolised by her owl. The distaff and spindle proclaimed her as patron of all womanly arts, for not the least amongst her gifts was "notable wisdom in all fair handwork and cunning wit." To all Greeks she was their defender, the health-giver, their light and their hope.⁽⁸⁾

From the time each peplos was presented, which may have been the birthday of the goddess, the selected maidens worked upon the new one, that it might be ready in four

years' time to replace the old. It is said to have been commenced as one of the ceremonies of the Chalkeia, the festival of craftsmen. Upon each, in succession, they embroidered the glorious deeds of Zeus and Athenè, sparing neither labour nor inventiveness against imperfection. Threads must be smoothly spun and evenly stretched on the loom that the shuttle might run freely in the weaving of the flawless web. Every stitch in the embroidery must be faultlessly laid ; every colour true. Dared they, the chosen ones, if the sacred robe lacked in any part, face the critical glance of her who, above them all, was " skilled in glorious handwork " ? More, the gifts they brought to her service were Athenè's own, and in the measure they were given so must they be used in awe, love and reverence.

In like spirit Pheidias—himself most bountifully endowed with the gracious gifts of Athenè—when he came to crown the glory of the Parthenon with sculptures to her honour, chose this supreme act to symbolise the aspirations of the Greek people. In like spirit also did Christian men and women in the Middle Ages so honour their God.

Should we wonder that Pheidias made so little of the very heart of his subject ? May we not believe that his great genius—receiving impulse from the Homeric lays—quailed before the task of transmitting in marble the glorious blending of gold and colour ? Damophon gives us the form, and we are grateful, but of its supple radiance what can marble, ever so richly coloured, say ? Pheidias has left the vision which is better. He does, by his genius and the

PLATE XXI

1. Embroidered cover in white silk damask which has a floral motive in twill weave. It is lined with plain silk, and the embroidery is worked through both fabrics, principally in solid shading with untwisted silk showing on the wrong side only very tiny stitches. The colours in the flowers are red, blue, green and biscuit in several shades; their order is varied in each, one example—brown centre, two shades blue for inner petals, nine outer petals red. The leaves are in two shades of green, stems in outline stitch. The outline is a couched silver thread made by a strip of silvered paper wound round a thick twisted two-ply silk thread; the silver is almost entirely worn away. The birds are worked in couched gold thread with a small proportion of silk on wings and beaks, the eyes in dark brown silk. Length 17 ins., height 9 ins.

2. Very finely embroidered strip on plain ribbed silk. The open flower is worked as follows: outer petals white, shaded towards the centre with three shades of red, inner petals three shades of blue, centre white. Side-view flower, white and red calyx, three shades of green, two shades of blue, white, three shades of grey, three shades of Indian red. This is remarkable in its resemblance to seventeenth-century work in England. 3 ins. wide.

3. A small figure of the Buddha worked entirely in close rows of chain stitch following the contours. Flesh light red, halo dark and light red, hair blue, blue ground to figure, surround blue, flames round vesica shape are red, inner line green, stole blue, edged green, robe dark and light red trimmed with bands of blue, edged green. There is a couched gold outline emphasising the details and it may be traced by the small couching stitches which show white in the illustration; they are of silk. This piece is worked through two thicknesses of material, the upper one being of gauze. This small figure may once have belonged to a larger piece of embroidery. $4\frac{1}{4}$ ins. high. (1, 2, 3, p. 154.)

British Museum.

Chinese, 8th century A.D.

Rows of cave-temples with their decayed porches from the 'Thousand Buddhas' site at Tun-Huang in Turkestan, where these embroideries were found by Sir M. Aurel Stein in 1907, together with the Buddha picture on the FRONTISPIECE.

Sir Aurel Stein thus describes his impressions on coming in sight of the Caves: "The little Buddhist sanctuary, with its air of decay and desolation, was a fit preparation for the sights awaiting me at the sacred caves ahead. After less than a mile, they came in view as we turned into the silent valley by the side of a shallow little stream just freed from the grip of winter. A multitude of dark cavities, mostly small, was seen here, honeycombing the sombre rock-faces in irregular tiers from the foot of the cliff, where the stream almost washed them, to the top of the precipice. Here and there the flights of steps connecting the grottoes still showed on the cliff face. But in front of most the conglomerate mass had crumbled away, and from a distance it looked as if approach to the sanctuaries would be possible only to those willing to be let down by ropes or to bear the trouble and expense of expensive scaffolding. The whole strongly recalled pictures of troglodyte dwellings of anchorites such as I remembered having seen long, long ago in early Italian paintings. Perhaps it was this reminiscence, or the unconscious vision of rich rubbish deposits which such holy cave-dwellers might have left behind in their burrows, that made me in my mind people these recesses with a beehive of Buddhist monks, and wonder what climbs they might have had when paying each other visits. But the illusion did not last long. . . . The Caves of the Thousand Buddhas were indeed tenanted, not by Buddhist recluses, however holy, but by images of the Enlightened One himself. All this host of grottoes represented shrines, and I hastened eagerly to take my first glance at their contents." *From "Ruins of Desert Cathay," 1912. By Sir M. Aurel Stein.*



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inner light which moved it, indeed carry us to the forefront of the ancient crowd pressing around the assembly of the brilliant procession with its military and civic pomp. Here the musicians, there the bearded grave old men, the young and sprightly, the matrons and maidens ; each group representative of some aspect of Athenian life, and with them the chosen maidens who made the robe—now certified as being well and truly done.

The festival is drawing to a close ; the games are over, the prizes won ; victors and vanquished mingle with the crowd who erstwhile cheered them on. All have come together for the central event of the festival now about to begin—that solemn dedicatory function which brought to Athens the great watching crowd. Is it merely a show which draws them ? The massive horses rearing and plunging, the strength and beauty of human movement, the graceful fluttering of soft fine draperies—these stir the emotions, but they serve a part only in the essential machinery of the pageant ; they are not the motive, but they emphasise its importance. The inner meaning of the great procession is symbolised in that not yet in sight. The crowd waits, eager and interested ; around there is a sudden breathless hush—painful almost in suspense, an eager forward pressure ; sight is strained upon the sacred robe as it comes into view outspread for all the world to see its fair beauty of saffron and the rich blending of colour and of shining gold in “cunning work” ; calling to remembrance the great deeds of the gods and of Greece. Here is something the unlearned

can read ! It passes, only a momentary glance, but the forms in it seem to stir into glowing life before wondering eyes. Not alone did human hands fashion this ! The crowd closes behind, the sumptuous robe moves on and on in its prescribed processional way, mounting upwards to the Acropolis, to Athenè, who awaits the homage of her people and the rich fruits of her generous gifts to them of glorious craftsmanship.

DISCOVERIES IN TURKESTAN AND MONGOLIA

IN some opinions the stories told on the sacred peplos were woven into the fabric by the tapestry method in the manner of the Egyptian example of the XVIIIth dynasty. It is true that the vast number of figured textiles of Grecian type belonging to the early centuries of our era from the graves in Egypt are of that character, and Greek vase painting has familiarised us with the loom method amongst the Greeks, but we are likewise made familiar with their type of embroidery frame. When it was desirable to maintain the supple characteristics of textile, embroidery would certainly be preferred by skilful people, such as the Kerch fragments show the Greek embroiderers of the fourth century B.C. to have been. They justify the opinion that embroidery was far more commonly used for descriptive purposes amongst early civilisations than has been generally supposed; it may even have preceded tapestry. The draped robe of Demeter (XI) cannot have been tapestry.

Its greater fitness for the purpose would lead to the conclusion that embroidery was the process used for the Panathenaic robe; the high religious significance of the garment would demand for it far richer treatment than is actually known; but the Homeric description of such garments as the mantle of Odysseus, with its interweaving (?) of gold, may come near the mark.

Recent discoveries awaken our interest in the Kerch fragments, and demand renewed study of them. These fragments probably represent the ordinary stuffs which must have formed an extensive and valuable element of the Greek trading with the Scythians in their settlements on the Cimmerian Bosphorus. The Scythians (who succeeded the Cimmerians, and were themselves displaced by the Sarmatians) were a powerful people in the fourth century B.C., having command in the steppes of South Russia. It was to the advantage of the Greeks to trade peaceably with them, while it well suited these aristocratic nomads, who had the barbaric love for gay and pretty things, to exchange their products of the hunter and agriculturist for the highly prized fine craftsmanship of the Greek goldsmith, weaver and embroiderer. A brisk trade must have been maintained in the workshops established by the Greeks on the shores of the Black Sea in order to provide the wealth of beautiful objects demanded of them, many of which ultimately found their resting-places in the Scythian tombs from which we now receive them.

The Scythian chieftains had some of their most splendid burial-places in the Kuban region. Here the tombs of the Seven Brothers at Kerch and others more northerly, by their treasure of gold and richly decorated fabrics, disclose the wealth of these people and the splendour of their burial rites. The account given by Herodotus of these rites has become more credible, because the sumptuous character of the tombs of the fifth century B.C. onwards is now more clearly revealed to us.

PLATE XXII

1 and 2. Figures from the fragment of embroidery representing the Paradise of Amida, in which the central figure is the Buddha on a lotus throne surrounded by other figures in groups, such as these two. A border of tortoises within circles bears characters which identify the designers as belonging to Korean and Chinese families long domiciled in Japan. There are many colours in these figures; the skirts are colour combinations in red and green or red and buff, bodice blue, stripes are either horizontal or vertical. Stitches chiefly stem and chain (p. 153).

Chūgū-yi Nunnery, Nara.

Japanese, 7th century A.D.

3. Dragon, on silk, embroidered in satin, stem and chain stitches in pale yellow and two shades of green silk (p. 156).

From "Chotscho," by Dr. A. von Le Coq. Turkestan, 9th century A.D.

4. From a triangular fragment in wool, bordered with cotton which has been dyed by the tied or bandana method, probably one of the earliest examples known. By this method tiny portions of the cloth are gathered up and tightly tied round and are thus protected in the dyeing, leaving a small spot in the centre to receive the colour. The embroidery is in chain and buttonhole stitches (p. 155).

British Museum.

Turkestan, 8th century A.D.

5. A fragment of linen from Egypt, embroidered with red and blue wool in satin stitch. Probably of the same date as above with Byzantine influence. 7 ins. wide (p. 156).

Herr Fritz Iklé.

6. One of a group of figures in a silk fragment found at Chotscho. The flesh in chain stitch, remainder almost entirely in satin stitch. Colours: blue, green, red and yellow. The figure stands upon a lotus throne and holds a lotus bud in hand (p. 156).

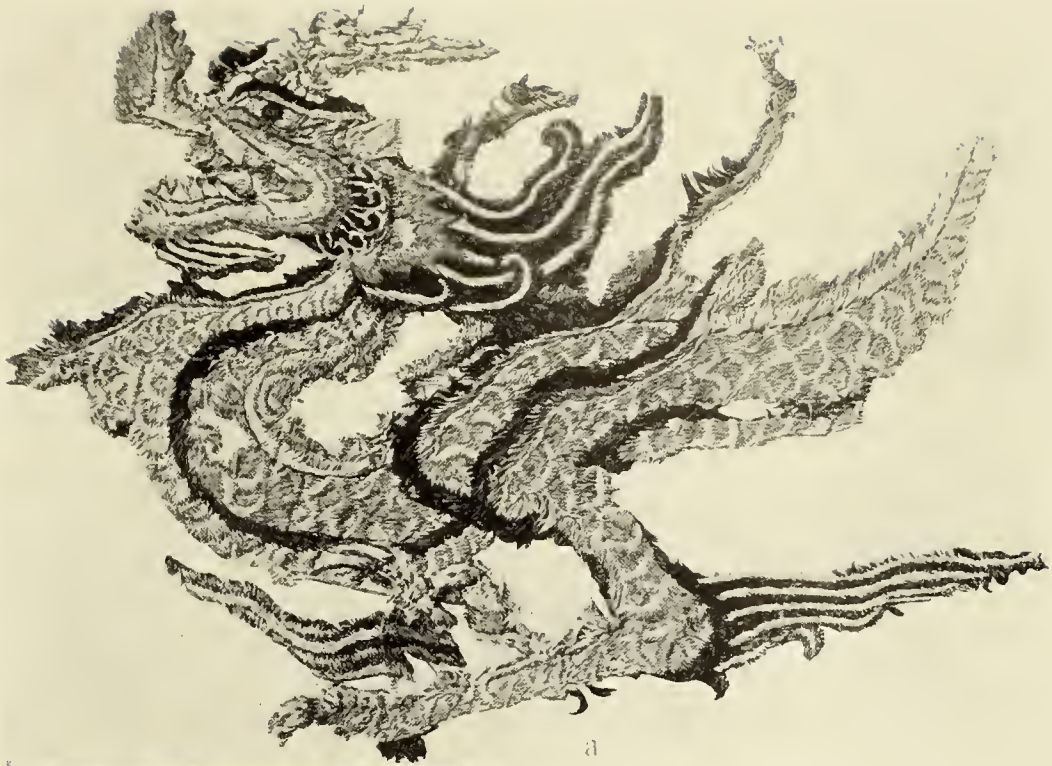
From "Chotscho," by Dr. A. von Le Coq. Turkestan, 9th century.



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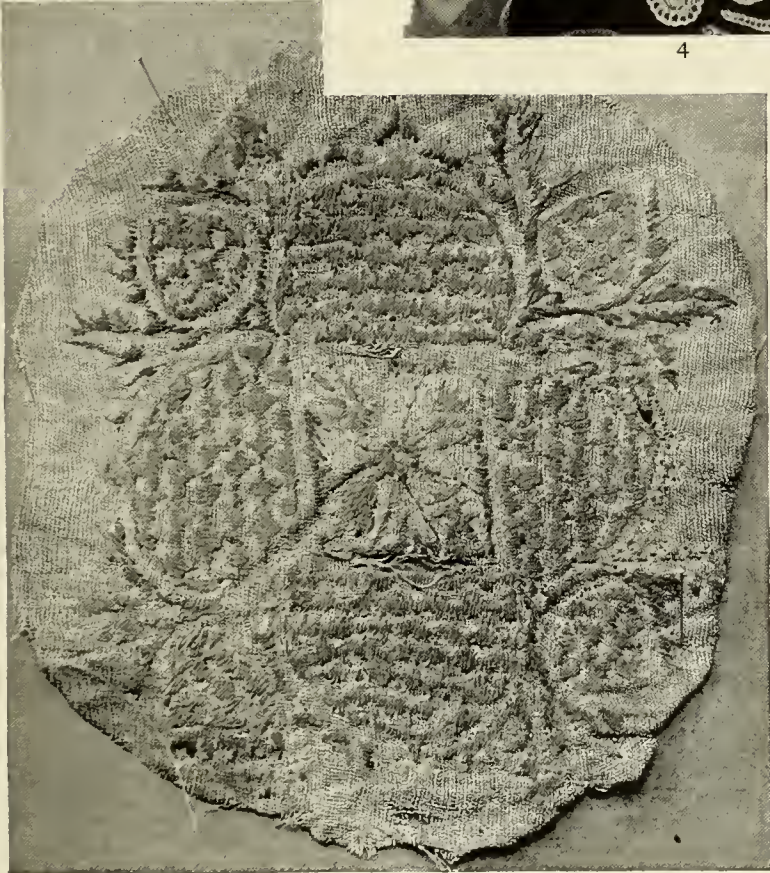


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The walls of the most magnificent tombs were draped with embroidered hangings, on which were sewn numbers of gold plaques varying in form, little of the fabric surviving. The dead chieftain was laid under a richly decorated panoply which may have approximated to the embroidered tent which was his lifetime home. Horse trappings and the splendid jewellery show an extensive use of gold. The purple pall covering a woman's body had twenty-nine gold plaques in the form of flowers applied upon it. In one of these burial-chambers, the almost innumerable gold and jewelled ornaments of different kinds on the body of a woman included plaques lying in place as they might have been sewn on her garments in life. Such plaques, like other treasures, by their type of ornament, display cultural influence from Greece, at the same time retaining the individual characteristics which the nomad races brought with them, to which they clung tenaciously. "Altogether the Seven Brothers give us Greek things just as they best suited Scythic taste without going out of their way to do it."⁽¹⁾

The rider on the fragment of Greek embroidery from Kerch is generally said to represent an Amazon. According to Herodotus, the Amazons, settling with a section of the Scythians, originated the Sauromatæ (Sarmatians), a tribe racially akin to the South Russian Scyths, who displaced their rule in the Bosporus. The "Amazon" in the embroidered fragment wears the tunic and trousers characteristic of the nomad riders on the Chertomlyk vase and other objects of Greek workmanship from the Scythic graves. Compare with

two figures from the Voronezh silver bowl, which represent one of several incidents in Scythic camp life.⁽²⁾

On one of the few gold plaques from Kerch in the British Museum, two Scythian archers wear the same style of dress. The Greek vase-painters of the fifth century B.C. represented the Amazon in different ways, some as wearing a tightly fitting kilted tunic not reaching the knees and high boots. On the "amazon" Andokides vase in the Louvre, the short skirt or kilt resembles that of the warriors on the "combat" vase of the same painter (XI), in each case being of very finely woven thin material and elaborately embroidered. But the more common form of representation is similar to that adopted for the Scythians and other "barbarians," that is, tunic and trousers with patternings such as survive in the Turkish trousers of our own day. Whatever the Scythic race may have borrowed from their Greek neighbours about the Bosphorus in the period of their peaceable trading with them, they did not copy the loose flowing draperies of the classical period; they retained the riding-dress of a hunter race, and they decorated it. One of the figures in the treasure of the Oxus wears trousers embroidered with birds. Quintus Curtius mentions hawks on a royal garment.⁽³⁾

For half a century the Kerch fragments have been our only source for the verification of the various forms of Greek representation of textile fabrics; but, through the astonishing discovery of fine textiles and embroideries by the Koslów Expedition of 1924-5, our knowledge has become wonderfully enriched even while this book is in progress.⁽⁴⁾

PLATE XXIII

1. Child's linen tunic from Egypt, Arabic. Embroidered flat stitch as in the darning stitch of brocading, worked in wool on narrow strips, and joined. Colour dark brown (p. 159).

2. Vertical band in the same stitch.

3, 4. Fragments from an Arabic garment. The two patterns are on separate strips joined together, forming alternately an all-over interlacing design and a powdering of birds and trees. This piece is worked with very fine stitches, the birds horizontally, the trees vertically (p. 160).

5. A fragment from an Arabic garment embroidered in the same manner, with bands and a row of birds and fringe at the bottom.

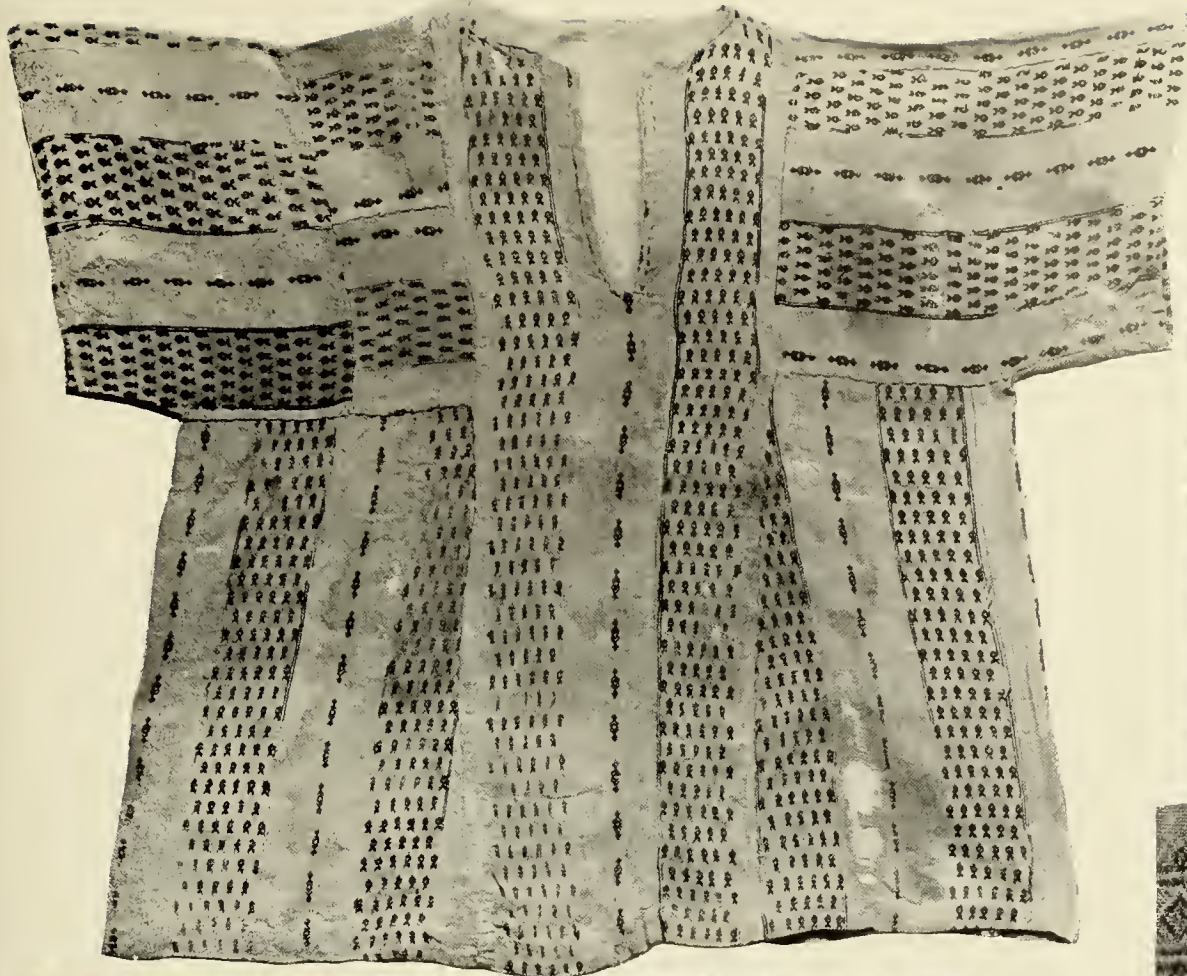
6. Border from a linen garment, in double running with panels of open work exactly like modern drawn-thread embroidery. Some threads are cut out, leaving a scaffolding of vertical and horizontal threads which are then wrapped round with a sewing thread, leaving a series of holes; each alternate one is again filled by sewing thread with four looped stitches. Both forms of stitches used continuously in linen work down to present day (p. 160).

7. A fragment of fine linen from a garment, showing part of an all-over pattern of birds in pairs and a portion of a fine border above. Width about 4 ins. (p. 159).

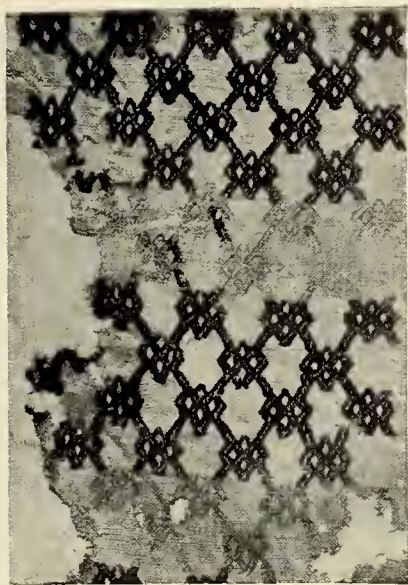
Victoria and Albert Museum.

Arabic.

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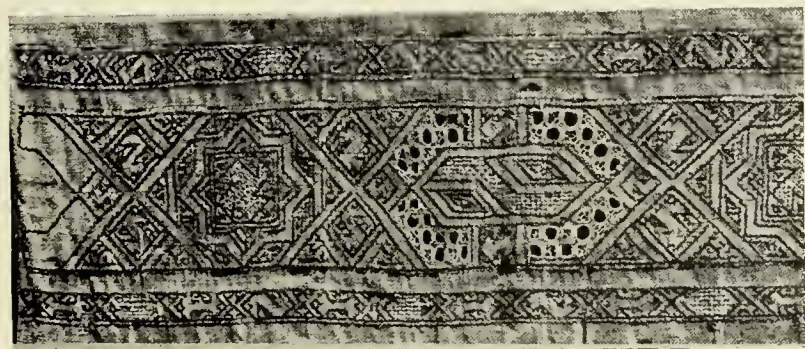
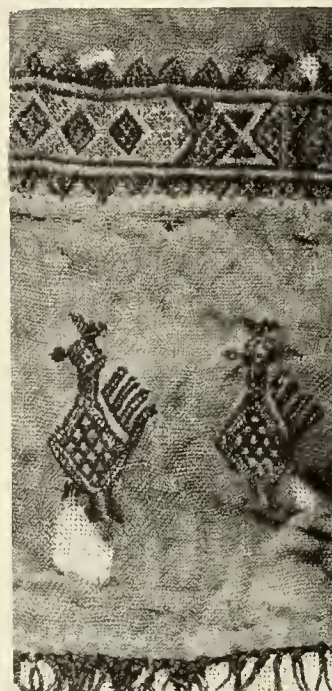


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It is now possible to compare the early Kerch fragment with the embroidered figures of riders on a Scythian wall hanging recovered from a tomb in northern Mongolia by this expedition and ascribed to some three or four centuries later. In these figures is found the same technique, the same Greek style, the same Scythian characteristics of the earlier period. Note the embroidered band round the neck of the tunic, the rich pattern on the mantle, the palmette and lotus in the border; they might belong to the same period as the earlier Greek scrap, and the nomad style is unquestionable (XII).

The Koslów expedition opened a number of tombs on the Noin-ula mountains north of Urga in northern Mongolia. Here were found, under conditions described for the Kerch graves, actual garments and many gold plaques for their decoration, together with carpets and richly embroidered hangings attached to the walls of the tombs, some attributed to the first century B.C. A fragment worked in the same manner as the wall hanging above described, the influence being Græco-Roman, has a gryphon amidst spirals with a border of several close rows of stem stitching, such as may have provided the goldsmith with a motive for the use of his braid-like twists, though he might equally have derived them from what we now call "tablet" weaving—a very ancient form of braid weaving common amongst many nomad tribes over all the world.

A carpet (XII) richly embroidered in satin, stem, knot and buttonhole stitches, shows Oriental influence on Greek design. The border is of silk, woven in a diaper pattern,

and may be ascribed to China. In the field of the design is the tortoise, of importance in Chinese symbolism ; its use here certainly has symbolic rather than decorative motive.

A winged dragon, worked in solid chain stitch, from a silk wall hanging (XII) carries us a long way back from the period when this form of work becomes familiar to us in the embroideries of India and China. The earliest example of such work, it provides a kind of jumping-off point for study of these later embroideries not before available. This masterly control of one stitch in expressing muscular movement and texture may provide a lesson to some present-day embroiderers having preference for a multiplicity of stitches to obtain variety and effect, heedless of their right application.

Of all these wonderful embroideries from Mongolia, none possesses greater interest than a quilted carpet combining Scythic and Chinese influences (XIII). This carpet was actually found on the floor of a tomb just as it might have been used in the tent or mountain stronghold of a great chieftain during life. The middle is quilted all over with a bold pattern of large spirals each joined to another by smaller scrolls in the intervening spaces. The spiral as a world-wide symbol is rarely absent from Chinese art. The border is composed of a series of animal motives closely quilted down, upon which are superimposed other forms, a type common in Scythian goldsmiths' work ; an inlaid gold plaque found at Kerch, now in the Hermitage Museum, closely resembles this needlework animal, which is a masterly representation of a savage attack by a gryphon on a reindeer.

It is the work of an embroiderer expert in stitching and using it with consummate skill not only to mark the different skin textures of the two animals, but to depict the ferocity of the attack and its agony. Realistic if you please, but also highly decorative; note the use made of the bold overcast cord, not alone to strengthen the edges, but also to emphasise the muscular contours in movement. Two thousand years old as it is, this first example known of a form of needlework common to many nations and to all times, which reaches back beyond our ken, appears in its perfect development of technique; and, barbaric though it may be in expression, it demands from us an acknowledgment, not less than to any other art expression of the age.

A peculiar treatment of the animal in Scythic art is the superposition of other forms—often parts of animals—on the main motive, as in this example, and the fantastic exaggeration of natural curves, particularly in the extremities of the beasts, which are sometimes made to terminate in floral or animal forms, a peculiarity commonly met with in other materials which have survived through the ages while textile fabrics have perished. This piece of embroidery is, therefore, of supreme importance because in it this distinctive characteristic is discovered for the first time in textile, and probably at its very source.

The method of appliqué as a form of decoration in needlework may have arisen amongst primitive peoples from the necessity of patching worn fabrics with whatever material might be at hand—roughly at first, with but little regard

for colour or shape (the nomad Scythians used their tents as waggon covers, and patching would be a great business with them). The accentuation of colour by its juxtaposition, unconsciously appealing to the senses, would, in course of ages—how many æons of time who can tell?—lead to this patching assuming a decorative character and inevitably taking its place in the magical symbolism of primitive peoples. Once established, a form of decoration with its significance would penetrate into other materials as their use became known, and would spread with the intercourse of peoples and the beliefs they carried with them.

The earliest example of other material which appears to have been influenced by needlework appliqué in colour is found in the fragment of a wooden pillar discovered in 1923-4 at Tell el Obeid, belonging to the Ist dynasty of Ur (3300 B.C.). Laid down to its surface in bitumen are tesserae of red sandstone, pearl and black paste in a pattern of triangles somewhat resembling the silk patchwork on a bag recovered from Turkestan (XIII), a straightforward and natural bit of economy not without beauty. The practice of superposition on animal forms is found in early Chaldean sculpture; a human-headed bull in the Louvre⁽⁵⁾ has its stone body irregularly encrusted with patches of shell, trilobate in form, this pattern being fairly identical with that on the garment of a stone figure recently found in Baluchistan and considered to be Indo-Sumerian of very early date. A bronze bull, also in the Louvre, has the encrustations in silver, their shapes accentuating the muscular movements of the body. In

Assyrian art is the same practice of applying colour; it is found on a bronze winged bull in the British Museum, the colour originally being deeply embedded in the metal as later by the *champlevé* method of enamelling; gold, shell and stones were used alike for such purposes and the decoration of textile materials, lapis lazuli and garnets being common.

The forms adopted by the Chinese are more nearly akin to those of the Scythians; they are certain to have had a common origin. On some early Chinese bronzes the relief very closely resembles the actual shape applied to the body of the Scythian embroidered reindeer, and, moreover, what is of extreme interest in our comparisons, the ground is tooled in a manner that can suggest nothing but its derivation from quilting. On a fragment of a bronze Chinese bowl in the British Museum with a queried attribution to the Chin dynasty (255-207 B.C.) the surface of the low-relief strap pattern has such treatment; a comparison of this example with the quilted appliqué on the Scythian embroidery from Mongolia is convincing. (The strapwork pattern on this bowl is enclosed between two rows of three-ply plait of four "threads" each; an accessory to needlework which lent itself to great elaboration in sculpture and goldsmiths' work.) A similar treatment, less easily deciphered, is found on an earlier bowl of the Chou dynasty (1122-255 B.C.), but a later copy of the same style in the Victoria and Albert Museum has the pattern perfect as can be.

The tendency to elaborate these curious curving shapes into animal motives is indicated in such forms as the dragon

on a large Chinese bronze ewer, ascribed to the Han dynasty "style of Chou," also in the Victoria and Albert Museum. It is well known that a great proportion of Chinese decoration, both of bronze and pottery, was borrowed from needlework. What more likely than that the continuous meander, both in its square and spiral shape, known as the cloud and thunder symbol, which forms the ground ornament on bronzes and is spread over all other materials used by the Chinese, may be the symbolic development of the early quilting method as we see it in the Scythian needlework from Mongolia ?⁽⁶⁾

It is claimed that the polychromatic jewellery which was spread westward by the Goths, had its origin amongst the people of the steppes. Well! the barbaric goldsmith, it may be, in the beginning influenced by the colour patches of needlework and rudely reproducing them, would, as he acquired greater mastery, progress by applying his colour as befits the preciousness of his material. The delicate gold cloisons enclosing the precious stones and later the enamels, serve the same purpose as the outline cord or stitch in appliqué embroidery; i.e. to hold the colours together, to emphasise their beauty, and to define shapes. Appliqué and inlay of colour in embroidery became highly developed amongst Eastern peoples; we shall presently note the reactionary influence of the metal processes of applying colour on the later forms of applied embroidery.

The Mongolian discoveries provide a basis for study of Oriental embroideries not before available, and with them the earlier discoveries of Sir Aurel Stein during his expedition

into Central Asia in 1913-16. He then found fragments of Chinese embroideries, woollen tapestries—one being a finely worked head, Greek in type, as in the Coptic examples—and woven silks figured with dragon and phœnix. They were obtained along the ancient caravan route and had belonged to old garments used for wrapping the bodies of Chinese travellers who died and were buried by the way. This ancient road was opened late in the second century B.C. to facilitate the silk trade of China to the West and abandoned for a more northerly route in the fourth century A.D. Caravans along it passed through Loulan ; here graves were found, and evidence on the spot caused Sir Aurel Stein to date their contents as probably between the first century B.C. and the second century A.D., thus roughly contemporary with the more recent Koslov finds in Mongolia.⁽⁷⁾

Each of the three examples illustrated and ascribed to this period has an individual interest (XIII); the first is from a fragmentary piece of crimson silk upon which is a free all-over scroll motive worked in fine chain stitch. The silk-woven fabric is ribbed, a characteristic of the early silks of China ; the twill weave, a distinguishing mark of early Western silks, is not known of China until the T'ang period. Compare with the silks of the Mongolian examples. The same kind of silk is found in the little patchwork bag ; on some of the patches is a small pattern in self-colour. This little bag carries memories of our grandmothers' economic patchwork, bringing its maker very near to us, although separated by some two thousand years in time and the distance of two

Continents. In both ages the precious scraps were joined in the same way, the tiny overcast stitches sewed by our grandmothers with a machine-made needle, whilst the one used by the Chinese embroiderer—probably a man—was made by hand and therefore held more precious.

Another object of personal use is the comb case (found with its perfectly made wooden comb) (XIII), which has a Græco-Roman design of the vine ; of interest, since the grape vine was one of the plants brought by Chang Ch'ien on his return in 126 B.C. from his mission to the West. The outer casing of twill-woven wool appears to have been taken from a larger piece of embroidery which had once served a different purpose. This twill texture, when woven on a loom with fixed warp, requires more than the one or two heddles used by the primitive weaver for the automatic lifting of warp threads in "tabby" weaving. The weaver, by adding to the number of his heddles even by one only, gained what may appear but a small advance in the control of his warp threads. But he had, nevertheless, actually attained to the principle of the draw loom and all other mechanical devices following it ; which, by lifting simultaneously any number of warp threads in prearranged order, permits the automatic weaving of complicated patterns. In this fragment the weft, being much coarser than the warp, produces the effect of a diagonal cord akin to that of the bags from the Coptic graves of Egypt (XX), which were not made on a loom, but by a method of twining or plaiting, and may have been instructive to the loom weaver, for he applied a similar principle to

PLATE XXIV

1, 2, 3. Portions of stole and maniple from St. Cuthbert's tomb at Durham.

No. 1 is half the maniple with the figure of Pope Gregory wearing the full vestments of alb, dalmatic, stole, maniple and chasuble. His deacon Peter, below, wears the alb, dalmatic, maniple and stole, which, as deacon, is crossed over the breast. On the other half, divided by a quatrefoil containing the divine hand issuing from clouds, are Pope Sixtus and his deacon Laurence.

No. 2 is part of the stole which contains figures of prophets with their names against them; the one illustrated is JOHEL. They are about 5 ins high.

No. 3. End of stole, enlarged. Both maniple and stole bear the inscription AELFFLAED.FEIRI.PRECEPIT and PIO EPISCOPO FRIDESTANO. The whole work is done in coloured silks and gold, very finely worked; the gold thread is formed by winding a very narrow strip of gold round a thread or core of silk. The foundation is of warp threads on which the gold is laid with silk threads; the couching stitches intertwine at the back so that they form a supporting fabric for the gold. The twined stitch fabric has outlasted the warp threads and now holds the gold in place. The spaces left were prepared for the embroidery by a specially fine weaving of silk weft threads into the warps, on which the figures and lettering were worked in coloured silks. The garments are of specially delicate work and represent a thin soft fabric, the lines of the drapery being put in with a couched gold thread. The features, drapery and other parts other than the gold work are embroidered in split stitch with "floss" or untwisted silk. Each figure stands upon clouds under an overhanging foliated device. All the nimbi are in fine laid gold, delicately worked in various patterns, diaper, chevron, basket, etc. (p. 169).

Durham Cathedral.

English, 10th century A.D.

4. Bag for relics, with mounted horseman against a chequered dark and light rose background, armour blue, horse green, shield gold on blue. The embroidery is in split stitch; the face is worked—contrary to the English custom of following contours—for the most part vertically (p. 171).

Cathedral of Sens.

French, 11th century.

5. Panel enclosed with a cord oversewn with silver thread. The background is laid with silver threads over a double strand of string padding. Flesh and draperies embroidered in flat stitching with untwisted silk. The faces are worked with horizontal stitching, which is taken over fine cords to mark contours, and the draperies are outlined with silver thread over string padding. The halo is in raised silver thread with silk representing jewels. $13\frac{7}{8} \times 11\frac{3}{4}$ ins. (p. 170).

Collection of the late Herr Leopold Iklé.

Early Byzantine (?).



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his loom-woven twill. This form of weaving must be much more ancient than is testified by any remains known. The fabric of this comb case is therefore a most valuable contribution to textile study, for it may be the earliest example of that twill texture which later distinguished the beautiful Byzantine and Sassanian silks, claimed by some authorities to have developed in Alexandria and Syria, but by others to belong to the Far East.⁽⁸⁾

The newly discovered embroideries from Mongolia and Turkestan ascribed to the Han dynasty of China provide a firm starting-point for the study of embroidery in our own era—to which they are akin. Not the product of one people nor peculiar to one race, they bear, nevertheless, individual characteristics. They are neither Egyptian, Assyrian, Greek, Scythian, Indian nor Chinese, but they have points in common with all these peoples. They sum up not completely, but—in needlework as never before—the contribution of ancient civilisations to their own times. They carry us forward, but they also compel a survey of ground trodden by those who came before them.

Except the symbolic elements which are peculiar to the religious ceremonial of individual peoples, it is difficult to determine to what extent one nation reacted upon another. Where the structural method demands an arbitrary treatment as does weaving, reticulated devices like the fret and the cross may have arisen as an incident in the use of colour (which itself may have originated by accident) before any symbolic value had been attached to them. We cannot ascribe the

origin of such patterns to any one race ; it lies rather in the material and process.

The identity of the Egyptian tapestry fragment of the XVIIIth dynasty would not be questioned even if the king's cartouche were absent (V). Its presence gives an authoritative date and personal identification, but beyond that the key to its Egyptian origin is found in the lotus, because that plant is otherwise known to be amongst the sacred symbols of the Egyptians. The tapestry structure of the fabric is not peculiarly Egyptian, it belongs to the weaver wherever he may be ; pattern by this method had travelled down untold ages in various materials before reaching the excellence of this comparatively late example, of which we cannot say it belongs to the best period of Egyptian art. From a zero point of civilisation craftsmanship had pre-eminence in unfolding the human mind, and it is inconceivable but that, in the ebb and flow of Egyptian art, the older crafts of weaving and needlework had their fine periods along with the sculpture and ivory carving of the early dynasties, and with them declined ; the perfectly made gold needles of the period alone remain to tell the tale. The little ivory king (IV) is wearing a royal garment, which, whatever may be the precise technique of its pattern, worthily illustrates the needlework of the age, and this was no mean form of art. But the pattern on this robe does not point to an exclusively Egyptian origin as does the lotus.

Sir Flinders Petrie claims, from the ivory handle of a flint knife found in Egypt, to place Elamite art on a higher level than that of Egypt at a very early pre-dynastic period.⁽⁹⁾

PLATE XXV

1. Figure of King Edward from the Bayeux Tapestry. The embroidery is on a linen strip 230 ft. $9\frac{1}{2}$ ins. long, $19\frac{3}{4}$ ins. wide, and is in wool, chiefly laid varied with outline stitch—as in the shoes and folds of drapery. Colours: blue, red, yellow, green, black and grey.

2, 3. Bird and animal taken from the border of this section of the tapestry.

4. Two scenes from the tapestry, with inscriptions in Latin: "Here a house is burned" (a woman and child fleeing from a burning house); "Where the messengers of Duke William came to Guy" and "Turolde" (1-4, p. 174).

Museum at Bayeux.

English or French (?), 11th century.

Coloured photographs, full size, of the original occupy a place on the four sides of a gallery in the Victoria and Albert Museum.



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On this ivory carving the robe of an Elamite figure between two lions has characteristics akin to that of the ivory king. It is woven and fringed as already noted of the Chaldean dress of some thousand years later, the influence of which passed on to Assyrian, Greek and Far Eastern dress. Where the clothes travelled, so would their decoration. The little floral pattern on the piece of embroidery (V) is not peculiarly Egyptian. It is the kind of device which one suspects gave birth to the "rosette" commonly used by Assyrians and Persians.

If the lotus was adopted by other nations from contact with Egypt, Crete might well have been one of them, but neither to Cretans, Greeks nor Assyrians would it have the same symbolic value as to the Egyptians, and consequently the necessity for accuracy in its sacred representation would not be appreciated. The lotus on the Kerch embroidered fragment and also the later Scythian shows this loss of purity of form in the hands of foreign embroiderers—as observed also in sculpture and painting.

Some forms of decoration early used with symbolic meaning and spread throughout the world, gaining new significance with no loss of fundamentals, may in the beginning, as already noted, have had a purely structural or utilitarian motive: of such is the spiral. The spiral in the carpet from Mongolia would not be sufficient to identify Chinese influence in the embroidery; the universality of this symbol amongst Sun worshippers does not permit certainty in ascribing the place of its origin; the derivation of this world-wide symbol is claimed from certain forms in nature, such as shells, whorls,

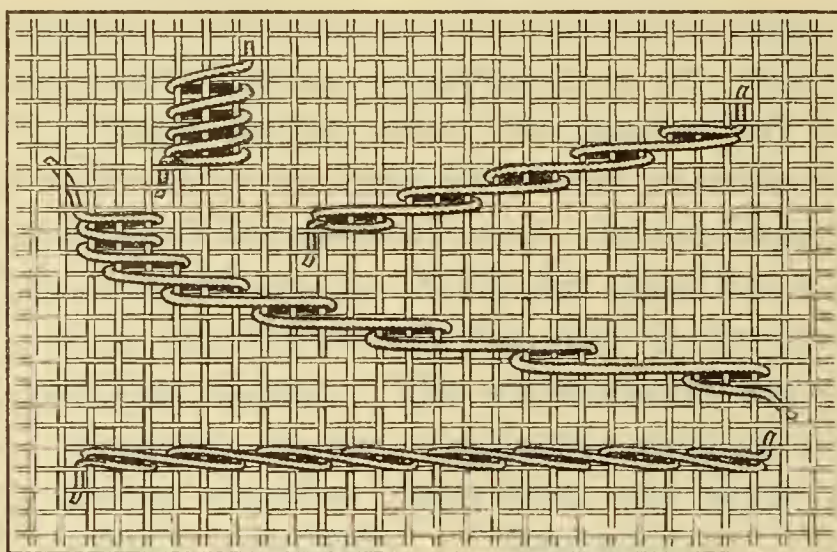
tendrils, serpents and suchlike coiling things, or from the natural phenomena of the elements, or in the mysteries of birth.

The prehistoric sewn basket probably illustrates the earliest known form of human-made spiral (I). But it was no symbolic motive which led the maker of this basket, whether man or woman, to sew the strands of fibre spiral-wise. The material itself made this demand; untold prehistoric and later ages have proved that for such purpose there was no better way. When the American Indian works the exquisitely formed symbolic spiral patterns into her sewn basket, she still follows the spiral structure compelled by her material. She does not connect in her mind the mechanical process of structure with the same form which she consciously applies as an expression of her spiritual need. In the Chinese quilted embroidery from Mongolia (XIII) the spiral has a structural purpose; it is decorative too, but that is not its sole nor even its principal object. The embroiderer knew that the enclosure of spaces in this concentric manner was a sure means to secure together more than one layer of woven material without possibility of displacement. In such a case the claim of practical utility, we believe, would in the mind of the embroiderer take precedence of the symbolic. The symbolism of the spiral would be equally served by the use of a single unit; its repetition is the structural claim, and results in decoration.

One of the most illuminating aspects of ancient art is the wonderful skill shown in adjusting the requirements of religious expression to the needs of material. The skilful

PLATE XXVI

1. Part of a wall-hanging from the Church of Skog in Helsingland, Sweden. It is of linen with a fine weft thread which is almost hidden by the warp. The picture subject and the borders are in wool, and are worked mainly during the progress of the weaving by a method of twining which approximates to the satin and outline stitches of embroidery on fabric. Between each row of twined stitches the fine weft thread is passed and is completely hidden by the wool of the pattern, which is not a structural essential of the cloth and is not so used. In this loom embroidery of Scandinavia the twining has many variations, but always passes over three successive warps; the resultant effect may be that of tapestry (ribbed), brocade or twill, as in the diagrams. This characteristic distinguishes the Skog example from the twining method of Egypt and Peru (Pls. XV, XVII) (p. 175).



2. Part of a band of embroidery in gold metal threads (p. 164).

Historical Museum, Stockholm.

Swedish, 12th century.

3. Part of a wall-hanging from Iceland, which is worked in cross stitch; the top border is in open work resembling the Arabic linen examples. The character of the design suggests Byzantine influence through Germany. There are four subjects; those in this piece are The Sacrifice of Isaac and The Son of David. This is undoubtedly a style of work practised long prior to the date attributed to this piece (pp. 178, 279).

Victoria and Albert Museum.

Icelandic, 17th century (?).



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PLATE XXVII

1. Corporal. Ground in fine chain stitch with coloured silks; remainder in metal threads (p. 185).

Musée de Cluny, Paris.

French, 12th century.

2 and 3. Stole and amice apparel of St. Thomas Becket worn by him when at Sens; embroidered in gold and silver threads and coloured silks. The stole ends have a band of silver with a design of honeysuckle and rose in raised jeweller's work with hanging silver ornaments (p. 184). (For complete set of vestments, see Pl. III.)

4. Enlarged detail of amice apparel, in which the method of laying the metal threads can be clearly seen.

Cathedral of Sens.

12th century.

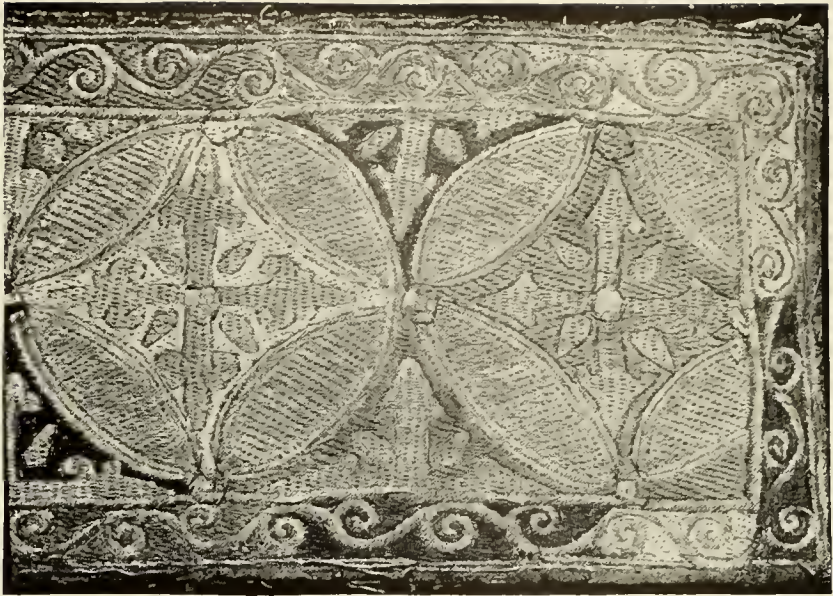
5. From a linen altar cloth worked in white embroidery with a variety of stitches in the Convent of Altenberg about 1235, the subject being the story of St. Elizabeth, who is said to have walked to the convent barefoot, carrying her daughter Gertrude, who afterwards became Abbess there (p. 197).

Collection of the late Herr Leopold Iklé.

German, 13th century.



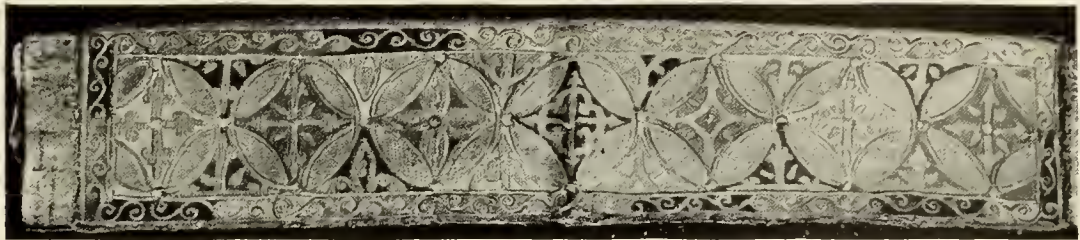
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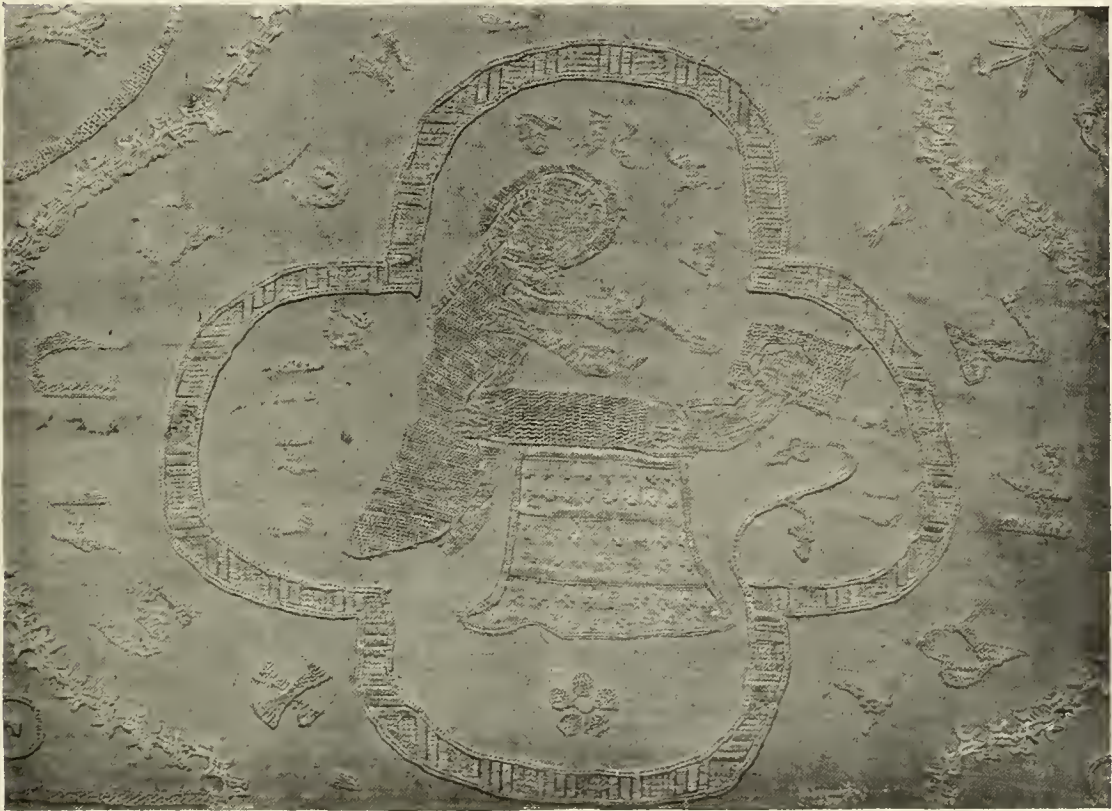
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Indian basket-maker would not mar the perfection of basket structure by inappropriate application of a sign, however sacred it might be ; but, like the Chinese embroiderer, adjusts the symbol to the process. Both of them with keen sense of fitness and thorough knowledge follow the rhythmic principle which, as the essential canon of art expression, has come down to us as heirs of the ages.

The intimacy between the goldsmith and embroiderer has already been noted from Kerch and Mongolia. The advance of goldsmithing in some of its forms is traceable to embroidery. Quite early, in the Ist Egyptian dynasty indeed, the goldsmith is found to be skilled in drawing out a short length of gold wire which it seemed natural to him to coil spiral-wise. But did these coiled gold links contain a symbol to him, or was he led to make them by the tendency of his material when once he had reduced it to this form ? His aim in imitating the spiral shells was certainly symbolic, as was his application to thin gold plate of the spiral, where, having no structural quality, it made a fine decorative feature by a repetition not demanded by its symbolic significance. In early Minoan goldsmiths' work the spiral was raised in the metal by punches or moulds proper to constructional methods; later it was formed by a tightly coiled fine wire and soldered to the thin gold plate, following, as we believe, the embroiderer's use of gold thread. Some of the most beautiful gold work is made of wire twists ; in making them the goldsmith adopted the method established for all time by the spinners of thread. His simplest wire twist is indeed a two-ply thread

in solid gold, and its application is in effect just as that of a fibrous thread in embroidery. The beautiful braid-like bands of such gold twists found in jewellery of the sixth century B.C., and later in Scandinavian and Anglo-Saxon work, belong in origin to the weaver and embroiderer (note the Greek examples from Mongolia). The ancient "plait" embroidery stitch and rows of twisted thread make a beautiful feature in Etruscan jewellery. A lovely gold diadem of the third century B.C. in the British Museum is an example of the goldsmith's skill in the adaptation of embroidery technique. Tassels of fine twisted thread with trellis and knot stitches are repeated in goldsmith work, carrying our imagination back to the Homeric girdle of Hera, with its hundred tassels, to the elaborate fringes of the Assyrians and to the splendour of the gold about the hem of Aaron's garment—a whole millennium before Homer.

Babylonian embroidery was compared by Publius Severus with the peacock, "which displays his spotted tail as shines a Babylonian shawl with feathered gold." When Lucan described the furniture in Cleopatra's palace as "part shines with feathered gold, part shows a blaze of scarlet intermixed with Phæacian looms," he must have referred to both embroidery and weaving.

Long before this time there are evidences in plenty of the goldsmith's skill in furnishing the embroiderer's needs, but not of gold embroidery itself. There is the solitary scrap from Kerch (XII), which may tell us how the hunting scene on the robe of Odysseus was wrought in fine gold thread; but there is nothing earlier—all has perished.

PLATE XXVIII

1. Portion of silk buskin found in the tomb of Walter de Cantilupe, Bishop of Worcester 1236-66, embroidered in gold and silk threads with foliated scrollwork containing the figures of kings seated and suggestive of a Jesse tree. Other fragments are in the Victoria and Albert Museum and in the Library of Worcester Cathedral (p. 184).

British Museum.

English, 13th century.

2. Buskin of Archbishop Walter, from his tomb in Canterbury Cathedral; green silk with diaper of trellis filled with cruciform patterns and eagles outlined with gold thread. Each one of the cruciform motives imitates exactly the ironwork of the day.

3. Sandal of green silk with scrolls embroidered in gold and silver thread and set with carbuncles and amethysts in collets of silk. In the scroll at the back is an eagle, and above a lion; in the front are fleurs-de-lis and tripartite knots; between these a winged dragon with coiled tail terminating in another head. Interspersed are stars and cruciform devices terminating in fleurs-de-lis. A band $\frac{3}{4}$ in. deep round the top is set with carbuncles.

4. Apparel of the amice; of amber damask embroidered with seven circles (five only shown here) linked together with scrolls which show the influence of wrought-iron work. The principal motive is Christ in Majesty, which occupies the central circle; the Sun in gold and the Moon in silver as background. In the other circles are the symbols of the Evangelists and their names, with the angels Michael and Gabriel; behind each of them a crescent. The faces are in silver, the circles and figures within them are in laid gold thread, outlines of draperies in red silk now worn. Nos. 2, 3, 4 were removed from the tomb of Archbishop Walter on its examination in 1890 (p. 184).

Canterbury Cathedral.

English, 12th or 13th century.

5. Bag, in chain stitch. Colours: green, purple and brown in fine silks.

Cathedral of Sens.

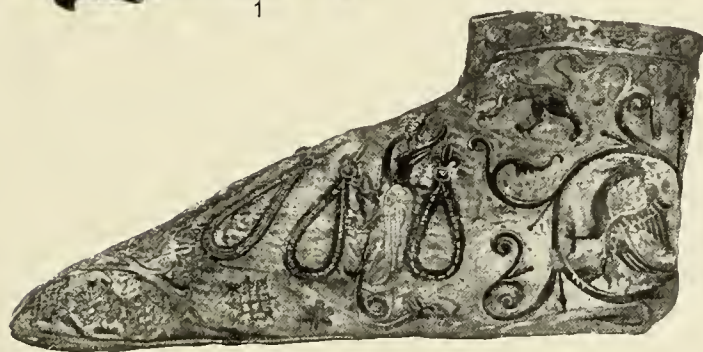
French, 13th century.



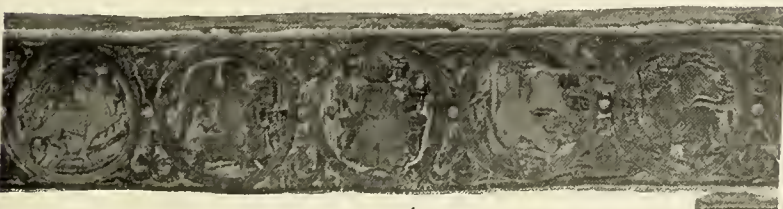
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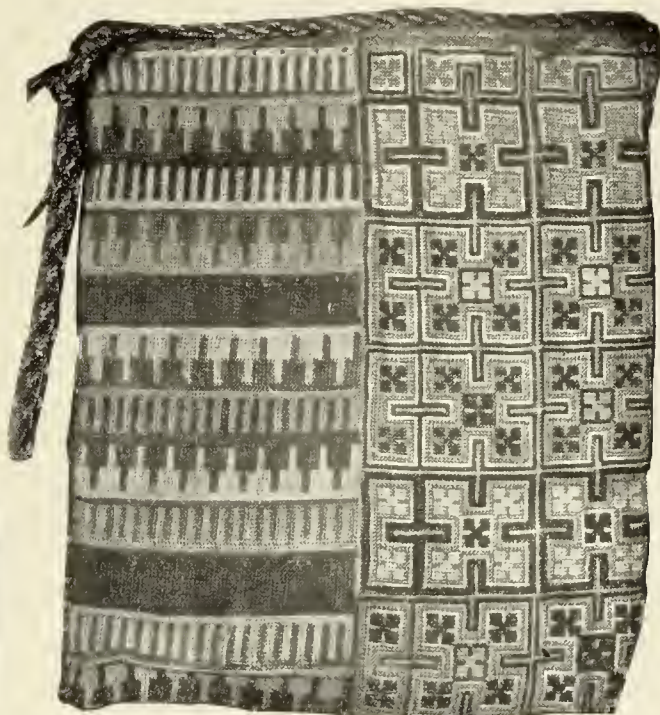
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PART II

SECOND CENTURY A.D. TO PRESENT DAY

PLATE XXIX

1. Panel, formerly the central portion of an altar frontal. It represents Christ Enthroned, with one hand resting on a globe bearing the names of the continents at that time known. The ground is of fine purple twilled silk with a semé pattern of heraldic lions delicately embroidered in fine laid gold thread. The silk embroidery is in split stitch; the tunic is red with bands of gold having lions and dragons within circles of silk stitching. The mantle is of laid gold with a rich border of lions and dragons.

Above the arch is figured the Annunciation, the angel Gabriel on the left, the Virgin Mary on the right. In the spandrels are the symbolic representations of Sun and Moon. It is inscribed in Latin "John of Thanet" (p. 186).

Victoria and Albert Museum.

English, about 1300.

2. One end of the infulæ of St. Edmund's mitre, in red twilled silk, illustrating the Annunciation, the angel being represented on this end. The embroidery is in gold worked vertically with a twined stitch in the manner of stem stitching on horizontal lines, previously laid down and not piercing the foundation fabric.

3. One end of stole belonging to St. Edmund of Canterbury, in green silk, embroidered with seraphim and towers in laid gold thread (p. 186).

Cathedral of Sens.

13th century.



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WE must turn far westward to find the nearest parallel to the textile fabrics of Ancient Egypt and Greece. The technique of the Egyptian pattern weaving in tapestry is common to the Peruvian, but nothing is known from Egypt comparable to some examples of woven fabrics from Peru, which display a masterly grasp of the potentialities of weaving by the use of processes not superseded by modern mechanism.⁽¹⁾ A study of the Ica examples discloses certain developments whereby weaving is made to conform to the requirements of embroidery by methods exhibiting adaptations from earlier processes which, so far as evidence shows, were not used by the Egyptians, but are familiar in Chinese textiles.

Like those of the East, the Peruvian graves, no less than the architectural remains, are the class-rooms for the archæologist and historian, as they are for the craftsman. It is, indeed, the treasures of craftsmanship found with the dead in Peru which, disclosing secrets centuries old, bring us into more intimate relation to the thought and life of the unknown people who produced them than do the great megalithic buildings whose mysteries baffle our understanding.

It is probably due to the endeavour to read history in the vast sculptured architecture of South America that the European discovery of America in our era is no longer thought of

as the discovery of an uncivilised country. But if nothing had been preserved of craftsmanship besides the ancient textiles of Peru, there is in them abundant evidence that the art of prehistoric America cannot be approached as the products of a barbarous people. For these woven and embroidered fabrics of Peru, amazing in their perfection, express the mind of a race whose achievements in craftsmanship afford almost the only clue to its history; because, unlike the Eastern races, the ancient Peruvians left no written records, for, as far as is at present known, they had no writing. Whilst they are, for this reason, classified with the prehistoric peoples, their art expression has its acknowledged place with that of the more familiar ancient civilisations of the Eastern World.

When the Spaniards discovered Peru, they found a race of people highly skilled in various forms of craftsmanship, and with a definite code of laws for the government of their country, besides having an organised national religious ceremonial which called for art expression, whether in the great sculptured works of architecture, or in the crafts of the goldsmith, the potter, the weaver, and the embroiderer. Who can say what knowledge has been lost to the world through the ignorance of the Spaniards in their frenzied destruction of the wrought gold and silver from the splendid temples of the Incas? There are records of beautiful woven fabrics having been carried along with this precious treasure to Spain, but little is known of them. When Bartolomé Ruiz, lieutenant to Pizarro, encountered the merchants from Tumbez

in their bark with cotton sails, it was not alone the gold and silver artifices, but the rich fabrics of their clothing, and the gaily coloured patterns of fish, birds and other strange devices in the sumptuous cotton cloths they carried, which spurred Pizarro to push forward in his quest.

The Incas are said to have been supreme in Peru for a comparatively short period before the coming of the Spaniards, having gradually gained possession of the land and people from about 1100 A.D. Before the Incas there was an ancient civilisation, the beginning of which is speculative, but it has been roughly estimated that at a period approximately 200 A.D. an advanced culture flourished on the coast. The vast territory to which the name Andean is given, comprised parts of Ecuador and Bolivia, with Peru, the Argentine and North Chile. In the first five or six centuries of our era there were along the coast groups of well-organised states, and in the highlands a rudimentary culture had already (about 500 A.D.) developed into a great inland empire, having its capital at Tiahuanaco near the southern end of Lake Titicaca,⁽²⁾ extending its influence to the coast, and inland, throughout the mountains. This culture practically disintegrated in 900 A.D., leaving, in the highlands, the original neo-archaic culture in a state of chaos. From about 1100 A.D. the Inca tribe began its marvellous career, and in a few generations had formed itself into an imperial dynasty, ruling the whole of the vast territory.

The Incas are said to have absorbed the religion and laws of the more highly cultured tribes they conquered, and

it is from their manner of life that conclusions are deduced as to the habits and thought of that older civilisation which claims the best art of Peru. What the Spaniards found in the Incas was a race of sun worshippers, their religion was a real and vital part of their national life, and, like that of their Christian conquerors and Eastern civilisations, is to be read in their craftsmanship.⁽³⁾

The Andeans worshipped the sun and moon, the earth as "all mother." The sea as "Mama Cocha" was especially the deity of the coastal people, and these, with certain deified animals and birds, are represented symbolically in all forms of their art. But above all these they had a creator god, the all-powerful, to whom sun and moon and sea were subject, the creator god who, their traditions told them, came out of the darkness and made light, who provided the harvest, gave life and death to beast and man. Unable to conceive a form for this supreme power, they had no symbol by which they expressed belief in him, but, as told by Garcilaso de la Vega, "they worshipped him in their minds."

The ancient name for this creator god before the time of the Incas was Illa Tica Urācocha, meaning light, the beginning of all things, profundity. To him they addressed special prayers and hymns, music being taught in their schools. Some of them reveal an earnest plea for a knowledge of this unknowable power which held them in fear and awe, such as no god of material form inspired. How near they came to the conception of the god of their

PLATE XXX

Panel of silk embroidery, illustrating Christ's Charge to the Disciples and the Betrayal. The colours are faded, and mainly in shades of blue, green and biscuit; the embroidery in very fine split stitch. One of the capitals bears the inscription MCCCXC. ROMA. The ground was worked in laid gold on a core of silk which is not preserved (p. 187).

This embroidery affords a good illustration of how the very fine stitching and the manner of work led to a bulging in parts which gave rise to the opinion that hot irons were used to give modelling to faces. An effect of relief was certainly not the aim in some parts of this example which have this peculiarity, e.g., the peacock feathers.

British Museum.

English, about 1300.



Christian conquerors is revealed in these words from one of their hymns :—

“ Oh hear me !
 From the sky above,
 In which thou mayest be,
 From the sea beneath,
 In which thou mayest be,
 Creator of the world,
 Maker of all men ;
 Lord of all lords,
 My eyes fail me
 For longing to see thee ;
 For the sole desire to know thee
 Might I behold thee,
 Might I know thee,
 Might I consider thee,
 Might I understand thee.
 Oh ! look down upon me,
 For thou knowest me.
 The sun—the moon—
 The day—the night—
 Spring—winter—
 Are not ordained in vain
 By thee, O Urācocha !
 They all travel
 To the assigned place ;
 They all arrive
 At their destined ends,
 Whithersoever thou pleasest.” (4)

The Incas had gorgeous temples, that dedicated to the sun at Cuzco being of special magnificence,⁽⁵⁾ and attached to them were convents where weaving and embroidery were done by virgins known as Aclla, or “servants of the Sun,” who had, as part of their duty, to keep alight the sacred fire in the temple, thus resembling the vestal virgins..

Amongst other festivals celebrated with great ceremonial,

the most solemn was that of the harvest. It was especially devoted to the worship of the creator god. It took place in the great square of Cuzco, where the ruling Inca appeared gorgeously clothed in his royal garments. Of this great ceremony in the square at Cuzco, Cienza de Leon says, "We hold it to be very certain that neither in Jerusalem, nor in Rome, nor in Persia, nor in any other part of the world by any state or king of this earth was such wealth of gold and silver and precious stones collected together as in this square of Cuzco when this festival and others like it were celebrated." (6)

At one of these feasts the Accla, or servants of the sun, clad in their white garments, distributed the cloth which they had woven and embroidered during the year. The most splendid was reserved for the Inca and his family. The remainder in varying degrees of fineness and skill went to the nobles, while the coarser kinds were given to others of less rank in the great assembly of people. (7)

Each successive Inca ruler lived in great state. Immense quantities of gold and silver were required for the decoration of his palace and his household utensils. (8) He went amongst his people in a litter overlaid with gold and precious stones, which had curtains of the finest weaving, embroidered with representations of the sun and moon and of great serpents, these being the royal insignia.

The high priest, a person of rank and highly learned, was required to be an ascetic and to live apart. In ordinary life his dress was a plain grey tunic, but on great religious

ceremonials he wore splendid vestments comprising a tunic and over-robe of wool embroidered with precious stones. His head-dress bore the symbol of the sun in gold on the semicircular headpiece, while suspended from it and passing beneath the chin was a crescent moon in silver; the feathers of the great macaw fringed the semicircular edge, and the whole structure was studded with precious stones.⁽⁹⁾

The Incas had their dramas, and in one known as "Ollantay"⁽¹⁰⁾ a good idea of the dress worn by different ranks of people is gained from the description of the characters in the play. Thus a young chief, not of royal blood, is clad in a gilded tunic, breeches of llama sinews, shoes of llama hide, red mantle of fine cloth and the head-dress of his rank, whilst his page has a coarse brown tunic of llama cloth. The virgins of the sun are represented in white robes, with gold belts and diadems, such as they are reported by Spanish writers to have worn at the festival of Cuzco. The Inca ruler appears in the play clad in gold embroidered tunic, crimson mantle of vicuña wool secured on the shoulders by gold puma heads, and wearing the golden breastplate representing the sun—as reported historically.⁽¹¹⁾ His queen wears a white and blue cotton robe, red mantle secured with gold pin set with emeralds; a princess is dressed in white with gold, and so on for those of other degrees.

At the time of the Spanish conquest great stores of textiles were found laid up. In the reports made on the spot by Francisco de Xeres, Secretary to Pizarro, he says,

“In the town of Caxamalca certain houses were found full of cloth packed in bales which reached to the roof. They say this was a depot to supply the army. The Christians took what they required, and yet the house remains so full that what had been taken away seemed hardly to be missed. The cloth was the best that had been seen in the Indies. The greater part of it was of very fine wool, and the rest of cotton of rich colours beautifully variegated ”⁽¹²⁾ (painted, dyed, woven or embroidered).

The natural textile materials of Peru were a variety of bast fibre, obtained from the leaf of the maguey plant, cotton and wool; the leaf fibre was mainly used in the making of nets and lace bags, one of which is illustrated on Plate XVI. When woven into cloth, it resembled the bark cloth fabrics (p. 17).

There were two kinds of cotton, the white, pure in colour, longer in fibre and more even than the other variety, a reddish brown; the wool was that of the vicuña, the alpaca, the guanaco and the llama. The llama wool, coarse and strong, resembling camel's hair, alpaca and guanaco had the greatest variety of colours and tints; the vicuña was the most highly prized for its exceeding fineness and natural lustre, and has been compared with silk both for texture and brilliance. Human hair was used where black was required; threads of gold and silver were made by twisting a ribbon of metal around a spun thread.

These materials are spoken of by experts in weaving as being inferior for spinning to the cotton of India, the camel



PLATE XXXI

1. Panel, embroidered in coloured silks and laid gold thread on crimson velvet, within a barbed quatrefoil. The subject is St. Margaret and St. Katharine of Alexandria. Flesh in fine split stitch, robes blue and green in gold metal and silk, quatrefoils silk, symbols gold. 10 ins. square (p. 188).

From the Carmichael Collection.

English, about 1300.

2. Bag (formerly used for relics), illustrating the poem of Châtelaine de Vergy, embroidered in coloured silks and gold, pale gold sky, oak green, ground green; dress: man gold, woman maize; very fine split stitch for flesh (p. 189).

Cathedral of Sens.

French, 14th century.

3. Leather bag for relics, embroidered with silk (p. 190).

The Monastery, St. Maurice.

14th century.



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and goat wool of Persia and the flax of Egypt. In spite of this, it has been claimed for Peruvian yarns that they are the best ever produced, not approached by any machine-spun yarns.⁽¹³⁾

From the early Andean weavers onwards, simplicity is characteristic of their tools. Their looms had the warp threads wound round the two loom bars or attached to them by a cord, the loom bars being placed a convenient distance apart. In use, the upper bar could be fastened to the limb of a tree, to a wall or peg; the lower bar held the warp taut by means of weights, or it might be secured to stakes driven into the ground, or even merely attached to the weaver's waist. Heddles in the form of sticks, but more often the weaver's fingers were sufficient to make the necessary sheds. The weft threads were driven home with a sharp blow from a batten or weave sword inserted into the shed. For delicate manipulation there was a narrow, thin-edged, wooden implement capable of being pushed between each pair of warps; such a tool was found in nearly every work-basket which contained fine fabrics in progress. No more elaborate looms have been found.⁽¹⁴⁾ With these Andean relics of the weaver have been deposited needles having the hole near the point, needle of thorn with beautifully bored hole (XIV), the crochet hook, various spindles, and the loaded spindle which served also as a shuttle or bobbin.

With such primitive appliances, the most intricate and finest woven and embroidered textiles were made which have not been surpassed in any period of the world's history in any

land. On the word of an English authority "it is not too much to say that if the whole of the textile art of the Old World were wiped out it could be reconstructed practically in its entirety without loss of technique from a study of the textile products of ancient Peru."⁽¹⁵⁾

In a state where no one able to work was allowed to be idle and all had sustenance provided, spinning and weaving fell to the lot of women; practically all women were weavers, no matter what their rank,⁽¹⁶⁾ but that men also wove is disclosed by the complete weaving outfits in some of their graves.

By far the greater number of patterned textiles which have come to light are worked in tapestry; some of the woven cloths recovered from the graves are so fine in texture that an analysis is next to impossible even under a powerful dissecting microscope. One of the finest Peruvian tapestries in America has a warp of forty threads and weft of two hundred and sixty to two hundred and eighty per inch, and this is not the only example of such excellence. Some of the tapestry-woven cloths had the warp threads left bare for the decorative pattern to be filled in on the warp threads with the needle, thus approximating to some of the finer tapestries of Egypt. Nearly all examples of textiles come from the coastal region—Lima, Ancon, Ica, Nasca, Pachacamac and other places where the conditions are more favourable for preservation than in the highlands. The cemeteries at Ancon alone restored a wealth of varied articles which reveal the amazing versatility of these masterly textile workers. Of weaving there

PLATE XXXII

Chasuble, of deep pile red velvet of Eastern make, probably Persian. The vestment is apparently made from a horse-trapper originally blazoned with the arms of England—three lions guardant in pale passant towards the sinister, as depicted on the seals of Edward I and II and on the first great seal of Edward III. It is surmised that the trapper belonged to John of Eltham, second son of Edward II. It has even been ascribed to Edward III himself as his coronation robe. The texture of the velvet is extremely fine, on a warp of 40 threads to the inch. The lions are embroidered in gold passing, laid down with great skill to represent the hair of beasts; the claws raised and worked over in blue silk; eyes black and white with red outlines covered with disks of crystal, under raised eyebrows; tongues red silk. The ground is generously covered with rich foliated scrollwork supporting small figures of men and women; it is worked in silk with a gold outline. In its original form the three larger lions would occupy the space covering the flanks of the animal on either side, and similarly the smaller lions would cover the neck. The binding shown round the neck is woven, and an addition, when conversion into a vestment took place (p. 202). (See details on next Plate.)

Musée de Cluny, Paris.

English, 14th century.



are, besides the plain cloth and tapestries, twills, double-weaving, brocade, fine gauzes, patterned nets, raised or knotted pile. Often more than one of these methods combine in the same piece of cloth for decorative requirements. The rich colouring in the pattern combinations show expert knowledge of dyeing, and the "tie" and "resist" methods of application were well understood (pp. 115 and XXIII).

The difficulty of assigning dates to the artifacts of ancient civilisations, owing to the diversity of opinions held by archæologists and other recognised authorities, is nowhere greater than in America. Most of the examples chosen for illustration belong to the pre-Inca period. That is to say, some of them are not more recent than 1100 A.D., and a few may be very much earlier. They belong mainly to clothing. The tunic of "poncho" shape was a straight strip or strips of cloth folded together and sewn up—occasionally with a decorative seam, leaving arm-holes and a slit for the head; sleeves were sometimes added. In some forms the width was greater than the length. The outer robe or mantle was a straight piece of stuff passed over the shoulders and knotted or secured there with a pin. The handsome tunic or poncho from Bolivia (XIV), said to be one of the finest in the collection of the Natural History Museum, New York, may be taken as representative of the garment universally worn. It is pre-Inca, ascribed to Tiahuanaco ⁽¹⁷⁾ (period 200-900 A.D.), and is worked in very fine tapestry on a three-ply cotton warp with a weft of two-ply vicuña wool. The use of this wool—if nothing else—

gives to the garment the distinction of having belonged to one of very high rank. The second piece is also an extremely fine example of tapestry in vicuña wool.

Many of the Peruvian patterns are woven by the method of brocading. This closely resembles a simple form of embroidery, and it is sometimes difficult to determine the one from the other, brocading being really a form of embroidery applied to weaving. In brocade weaving, the threads forming the pattern are inserted as an addition to the weft threads and in a line with them during the course of weaving, and this is done with a needle or some form of bobbin, the warp threads being so regulated in their use as to secure the brocading threads somewhat slackly at certain defined points in the pattern without themselves being evident: there may be a special warp for this purpose. The brocading is therefore part of the process of weaving, but it has not the structural element of tapestry. The same process carried out by the needle on the woven fabric is true embroidery.

The distinct feature of embroidery to-day is its application after the fabric is woven, but whilst it has no part in the essential structure, it may, and often does, serve a utilitarian purpose in strengthening some fabrics such as canvas; but even where this is so, the decorative pattern is its main purpose. The form embroidery may take is, however, determined by the nature of the woven fabric, and in the study of Peruvian textiles we cannot fail to mark the ingenious manner by which one set of processes, such as weaving, is made to serve another in the development of the native material.

In a handsome poncho from Nasca, a fine, well-preserved example of late pre-Inca period (XIV) (given to the Victoria and Albert Museum by Queen Mary), there is in the vertical borders an excellently worked example of the embroidery stitch which may be—and often is—mistaken for brocade weaving. The material is a cotton cloth of repp-like texture resembling the earlier Chinese silks, and so firmly woven that it well supports the heavy type of embroidery applied to it, the solid character of which has served the utilitarian purpose of strengthening the material at the wearing points, at the same time decorating it most happily. But the stitch is a mechanical one following rigidly the restrictive direction of the weft threads of the fabric, and gives a geometrical character to the decoration.

The pattern on a garment from Ica (XV) displays an instructive development by the direct application of the twined stitch in basketry to a woven fabric of a looser character than that in the poncho above described. The figures on this piece are embroidered in colour by the use of a twined stitch, made by passing the sewing thread over and enclosing two adjacent warp or weft threads of the material; a series of such twined stitches produces a close-ribbed surface, and permits the free use of minute variations in colour as required. In this manner of work the stitch necessarily follows the horizontal and vertical directions of the woven threads, and is thus restricted by the conditions of the fabric, but less so than with the brocade stitch.

Greater activity is given to the stitch by the employment

of a further development in weaving to meet the requirements of embroidery, the beautiful Ica shawls providing the best examples. When greater freedom was desired for the stitch necessary in fine embroidery, the principle of gauze weaving was introduced into those parts of the fabric which were to contain the pattern. This exemplifies the adaptation of another form of twined basketry to the weaving of threads. In order to obtain the open texture of gauze weaving on a fine cloth, two adjacent warp threads were twisted about each other to form a loop through which two weft threads were passed, thus holding the two warp threads taut, with an open space between each pair, and giving to them a twist, the resultant structure being open or net-like in character. (Such is the general principle of gauze weaving from the roughest "bolting cloth" to the finest silk veilings,⁽¹⁸⁾ the earliest known being those found by Sir Aurel Stein in Turkestan and attributed to China.)

The advantage to the embroiderer by the introduction of the gauze texture on a fine cloth was increased facility in stitch manipulation, in uniformity of scale or evenness of work, and freedom of direction. In the beautiful example from an Ica shawl (XV), both twined stitch and gauze method were used on a plain cotton cloth. Where the plain cloth permitted its use, the twined stitch operated, and in those parts embroidered by stitches of more varied character and direction, the plain weave of the material was changed to that of gauze; a close examination of parts of the background round the figures shows this filling joined on to the weave of the cloth.

PLATE XXXIII

1. Jupon of Edward the Black Prince, a close-fitting coat, lacing behind and with short sleeves. It was made of velvet on a linen foundation with an inner lining of wool, the whole quilted together; the velvet (now much worn and the colour gone) was blue and red arranged quarterly, i.e. in four pieces both back and front; the sleeves, also of red and blue, likewise quartered; the seams were covered with gold cord. The arms are those of England as adopted by Edward III—i.e. three leopards or lions and the fleurs-de-lis of France, both in gold. The charges were separately embroidered and laid in their proper quarterings, the lions on the red and the fleurs-de-lis on the blue. On the back is the Prince's label for difference, the three points of the label hung from a silver cord.

This coat was hung, by the wish of the Prince, over his tomb in Canterbury Cathedral, where it still remains after more than 500 years. About fifty years ago, since it was rapidly falling to pieces, it was glued down to leather, which destroyed its suppleness. It has since been repaired. The gold is much worn and the colour completely gone, but enough remains to estimate the original beauty of the work.

Canterbury Cathedral.

English, 14th century.

2, 3, 4. Details from previous Plate. (2) Top of the chasuble illustrated on Plate XXXII, front view, showing morse and part of the woven orphrey in gold and silk added when the vestment was made up—as believed from a horse-trapper. The morse is a quatrefoil; the central subject is the Agnus Dei in pearls and coral beads; the four sections of the quatrefoil contain the symbols of the Evangelists with their names. (3) One of the figures from the background, nearly full size. This is shown near the bottom edge on the right of the garment on the previous plate. (4) An enlarged view of a lion's ear, for comparison with that on the Steeple Aston cope, which this work closely resembles.

Musée de Cluny, Paris.

English, 14th century.

5. Counter-seal of Edward II (1307–27), three lions guardant in pale passant towards the sinister on shield, surcoat, and horse-trapper, for comparison.

British Museum.

14th century.

(See pp. 202–203.)



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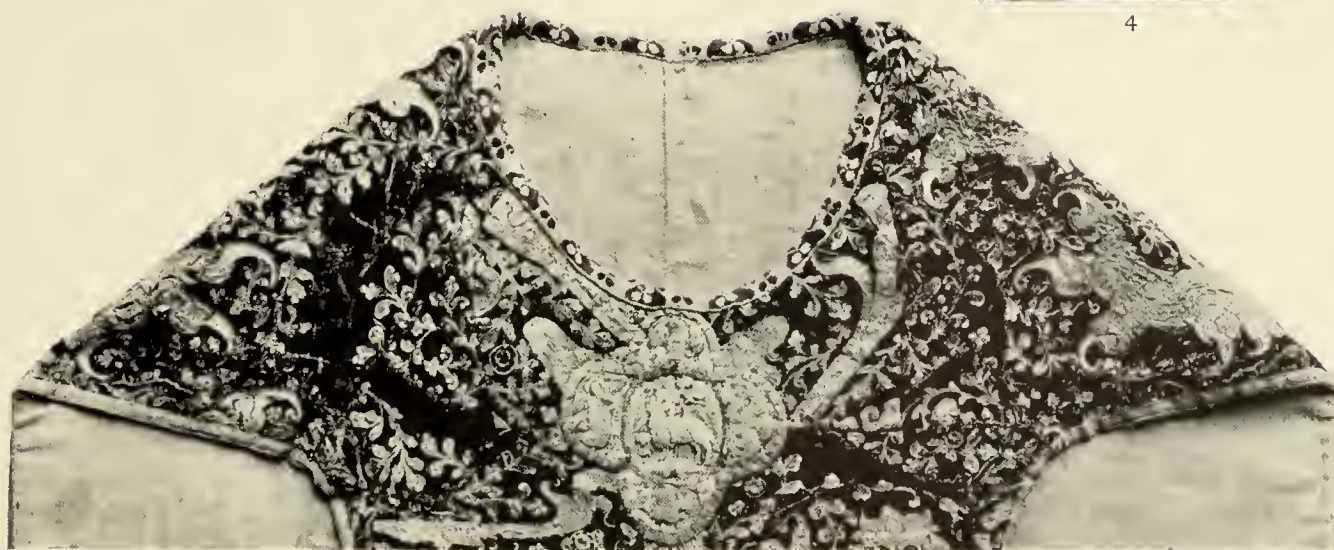
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It is well to note here that in Egyptian tapestry weaving the space left for the pattern thread consisted of warp threads only, the pattern, whether or not with the needle, being incorporated in the structure by the weft threads (p. 122). In the Ica shawls, on the contrary, the decoration, although entirely covering the basic fabric, is true embroidery, because it in no way forms part of the structure of the cloth, which has been specially prepared for it. Here is distinct evidence that the progress of embroidery made demands upon the weaver's art. The response could be ready and simple, for the loom might act as embroidery frame when the same person worked the two processes.

A very wonderful piece of embroidery on gauze has figures resembling those in the tapestry example on Plate XV and a fine border finished with a fringe. It is described as belonging to a shroud, and probably was formerly a hanging in a palace of the grand Chimu.⁽¹⁹⁾

The embroidery on these examples and others like them is done in rich harmonious colours of green, blue, red, yellow, brown, black and white and entirely covers up the prepared fabric. The structure of this gauze ground can be clearly seen in two fragments on the same plate (XV); they show also that its value as a pleasant ground to ornament was fully understood. But the twined stitch is not used here in the embroidery; both are darned horizontally, giving the appearance of tapestry, for which it is sometimes mistaken. One of these examples is in two colours; the other, an undyed fragment from Ancon, approximates to

what is now called "drawn-thread" work. It has the gauze texture woven into a broad border, on which a pattern is embroidered by darning in self-colour, and is the counterpart of a pattern in coloured tapestry also from Ancon. For anything at all like this we must look to the Italian linen work of the fifteenth century onwards, where we find its exact parallel.

Examples of such work are rare and are particularly valuable as evidence that the Peruvians had a use for pattern apart from colour in textile. It is improbable that the white robes of ceremony worn by royalty and those of the servants of the Sun who were required to wear white would in every case be left without decoration. In religious ceremonial they would have definite symbolic significance, such as the bird form in the ornament of the Ancon example, and for this reason could scarcely have been absent. It should be noted that in the narrower rows above the broad border the twined stitch repeats exactly a familiar treatment of drawn threads common to white embroidery of to-day. But in this example the spaces between the close weaving have not the threads drawn out; they were left during the course of weaving.

One of the most wonderful examples of embroidery on a frail fabric is illustrated by a portion of a veil woven with an exceedingly fine spun cotton thread (XVI). The embroidery thread is a two-ply cotton and vicuña. The needlework appears to be heavier than so frail a fabric warrants, but the stitching is done so magnificently that

PLATE XXXIV

1. Swiss altar frontal. Coarse canvas-like linen, embroidered with coloured silk in flat stitch. There are three panels, the central one with the Agnus Dei, the symbols of the Evangelists, and the Annunciation. The side panels are treated in a quasi-heraldic manner, and are subdivided into octagonal panels each containing a symbolic figure, the lion, the hart and the tree of Life. The border below is of much finer linen and may be a later addition; it contains the lion, eagle, hart and variations of the sacred tree. The lettering is very beautiful. The beasts are worked in undyed silk with red and green backgrounds alternately, the same for lettering. Ground of Agnus Dei red, but almost entirely gone; remnants of yellow in the flag, oak leaves green, branches red—much worn. The bottom border is well preserved and repeats the colouring. This most unusual and interesting example is mainly worked with an outline stitch which, by its varying directions, produces severally the appearance of a twill, chequer or satin stitch. This came from Sarnen, and was probably made for Walter, Abbot of Engelberg, 1330. 160 × 93 cm. (p. 207).

Kunst-Gewerbe Museum, St. Gallen.

Swiss, 14th century.

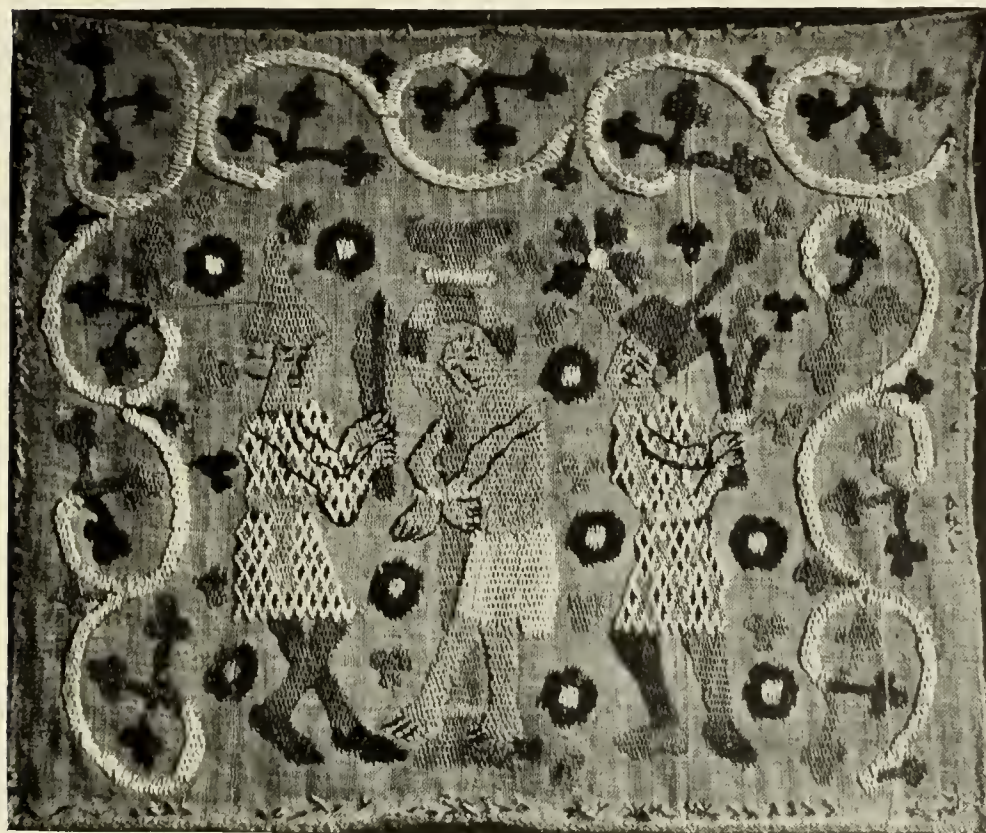
2. Panel, one of twenty to thirty found at Munich during the Great War, representing scenes from the life of Christ, this being the Scourging. These panels probably belonged to an altar frontal, and may have had a border of which Fig. 3 formed part. This is worked in flat stitch as in Fig. 1 with linen and silk; colour combinations in dress: blue and brown, green and grey; coats white and green; halo blue; scroll white; green, blue and red leaves. Probably worked by nuns in a convent where expert direction was not available. 14½ × 12 ins.; border 5 ins. wide (p. 212).

Herr Fritz Iklé.

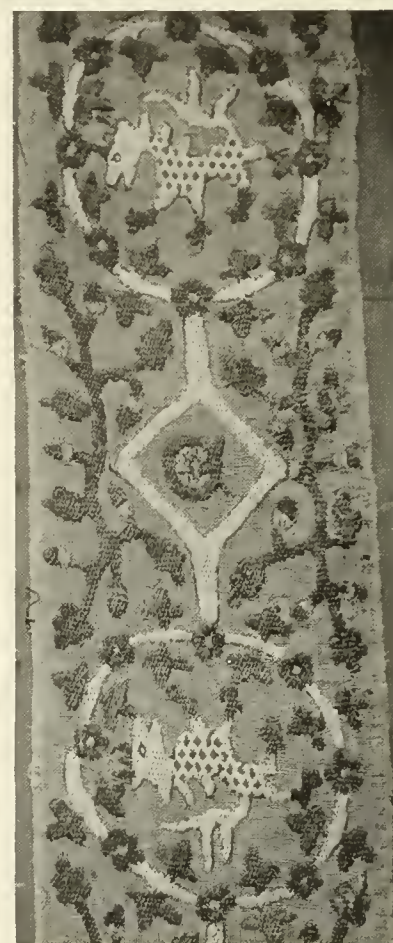
German, early 14th century.



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there is no sign of "pull" on the material. The pattern in red and yellow forms the unit of a powdering over the surface of the veil. It is one of the most treasured examples of the New York Museum, where the authorities justly claim for it a place with the Indian muslins of the seventeenth century. Is this a relic that has come down to us from the sumptuous wardrobe of some royal Peruvian lady? The Grecian women embroidered their transparent veils with woollen thread, and we may have in this Peruvian fragment a parallel example to the Homeric descriptions of similar fabrics (p. 70).

Embroidery on net is represented by many fine examples, one of which is given here (XVI). It bears a form of symbolic ornament based on the bird common in Peruvian art. The net is made of maguey fibre, which is sometimes mistaken for linen, but there was no flax in Peru.

The mantle was an important garment in ceremonial. One of very curious and ingenious construction is in the possession of Mr. W. H. Holmes, and appears similar to some fragments found at Ancon and described as "passementerie" (XVI). This mantle is three feet long and about the same in depth, its chief feature being the number of tassels, of which there are about three thousand. Both tapestry and embroidery are extensively used, the general scheme being that of appliqué. On a base of very thin woven material, narrow bands of fine tapestry with symbolic patterns are laid. These provide supports for rosettes, discs or spirals, which appear to be worked in a kind of coiled stitch as in basketry,

and afterwards applied. From the centre of these spirals are tassels in variously arranged groups. A fringe of tassels at the bottom completes a gorgeously rich garment, outrivalling the tasselled dress of the Assyrians.⁽²⁰⁾ On the Maya sculptures are seen the extensive use of such tassels. On Stela H in the Maudslay Collection in the British Museum are some ascribed to the third century A.D. which exactly correspond to this description. The Menché lintel, 181 A.D., shows a figure in bas-relief wearing a heavily fringed and tasselled mantle.

The feather mantles of Peru were rich with the gorgeous colouring of such birds as the great macaw. The construction of these mantles differed entirely from those of Hawaii and the Maori, the feathers of which were twined into the fabric; the Peruvians secured the feathers by twining them at regular intervals into two parallel threads, the butt of the feather being turned over and doubly secured into the top thread. The rows of feather trimming so made approximate to the modern method, and could be sewn down to a woven cotton or bast foundation in any embroidered pattern at will. An example in the British Museum has a bronze-green ground, with symbolic figures in white, blue, red and bronze feathers of the great macaw.

We have described at length the processes which are peculiar characteristics of the Peruvian embroiderers, for the fabrics of Peru take a most important place in any consideration of textile art, and they may with profit be studied alongside ancient pottery. Much of the pattern, wherever found on pottery, as in architecture, painting and sculpture,

is directly derived from motives which are essentially peculiar to textile construction and belong to the weaver and embroiderer.

But in whatever form Ancient Peruvian pattern may be represented, it had a common significance, and this was mostly religious. The human figure, animals, fish, birds and other nature forms appearing as decorative features, provide some means of identification of origin. Nowhere is this symbolic motive more apparent than in the textile fabrics. The coastal tribes chiefly venerated the sea and the fish as its symbol. "The inhabitants near the Cordillera worshipped the Mountain for its height, those of the Coast made the Sea their God, which in their language they call Mamachoca, and is as much as to say the Mother Sea; the Whale for its prodigious bigness was in no less veneration than the rest, and every sort of fish which abounded amongst them was deified, because they believed that the first Fish in the world above them takes always care to provide them with a number of the like sort or species sufficient to maintain and nourish them." ⁽²¹⁾

On Plate XVI are placed a few typical symbolic examples easily identified. ⁽²²⁾ The motive on Plate XV is sometimes described merely as "the warrior"; it may have symbolical or mythological significance, and cannot be mistaken for any other than the human figure. The figures on Plate XIV are composite. They appear to combine the character of cat-god, bird-god, fish-god, centipede-god and man, a symbolic combination signifying the universal nature of the god idea in providing everything. Such a figure may be

seen on pottery, its treatment clearly showing the influence of embroidery. Examples of this kind belong to the representational type of embroidery which has come down through religions to our own time. The wonderful piece of tapestry from Ancon⁽²³⁾ said to represent the "Weeping God"—otherwise the "Rain God"—resembles in this significance and in other characteristics the sculptured wonders of the great gate of Tiahuanaco.⁽²⁴⁾ Those who wish to study the influence of textile pattern on other arts could make a start with those two examples of textile and sculpture.

IN the light of the new discoveries in Central Asia it appears strange that the immense yield of textiles from the Coptic graves of Egypt provides so little evidence of needlework at all resembling that from Mongolia, which in technique touches our own times more closely than do these later examples. The earlier decorated textiles of Egypto-Roman origin have the same tapestry texture as those of the XVIIIth dynasty, no longer showing the pure Egyptian style of ornament, but manifesting the influence of Greece and Rome. Some authorities consider that they represent in the main the character of textile decoration in the Roman world of the early centuries of the Christian era. Be that as it may, we are justified by the recent discoveries in the belief that embroidery of the kind discussed in Chapters V and VI was practised, by the many peoples who came under Roman dominion, to a far greater extent than is disclosed in the Coptic graves. In Hellenistic times the Egyptian weavers were called upon to satisfy the demands of the market at Alexandria, and in the factories there they worked under Greek direction, but clearly with freedom to continue their traditional methods.

The preservation of these fabrics is due to the dryness of Egyptian soil, and if the early Ægean people had practised the same methods of burial as the Copts in Egypt, and

under like conditions, it might have been the good fortune of Sir Arthur Evans to unveil for us the mysteries of those sumptuous gowns which the Cretan potters and painters knew. We might expect to find their influence in Homeric times, and the long gaps through these ages could be bridged. There is little in the fabrics left by the Copts corresponding to Roman Imperial dress in all its splendour of gold and gems.

The textiles from Egypt are available for study in the leading museums of the world—in particular there is the fine collection in our own national museum of textiles ; they have been adequately described,⁽¹⁾ but even so, although familiar to those interested in our subject, some description is needed here. The fabrics are of linen cloth varying in texture, with tapestry and embroidered decoration in linen, wool and silk threads ; large rectangular pieces suggest their use as hangings. There are many garments ; the patches and darning on some of them show considerable wear before their use as grave-clothes. The garments represent the linen tunic common to both Greeks and Romans, which in later times was adopted by the Egyptians. An outer cloak or mantle was the equivalent of the pallium of the Greeks and the Roman toga. The pallium was retained as the common dress of Christians, aliens not being allowed the toga, and eventually it became, in a modified form, a badge of high office in the Christian Church. This garment served many purposes during lifetime and was sometimes a shroud at burial ; a cerecloth might also have formerly served as a curtain or wall hanging, or it

might have been made specially for funerary purposes, as was the custom amongst the Greeks. Penelope explains the motive of her famous web: "I would not that the threads perish to no avail; even this shroud for the hero Laertes against the day when the ruinous doom shall bring him low, of death that lays men at their length. So shall none of the Achæan women in the land count it blame in me, as well might be, were he to die without a winding-sheet; a man that had gotten great possessions."⁽²⁾

The linen tunic, varying in length, resembled in general shape the later dalmatic; which, like the pallium, passed into use among the vestments of the Christian Church. It was sometimes woven in one piece including sleeves; such weaving required a very wide loom, and it was not unusual for two weavers to be employed in throwing the shuttle from end to end along the shed of wide stuffs. More often the garment was made of a straight piece doubled in half, with the slit left in the middle fold for the head to pass through, the sleeves being sewn on, as was done for the child's tunic illustrated (XVII). The decoration generally took the form there shown: orphreys or clavi of varying length, knee and shoulder-pieces, and sometimes band at neck. This decoration resembles, but without its official character, the earlier Roman usage. Even the purple colour, formerly too expensive, and moreover not permitted for use among common people, had before the opening of our era a more general use. Cornelius Nepos informs us that in the days of his youth the violet purple was in favour,

a pound being worth a hundred denarii, but afterwards the Tyrian double-dyed colour was much in demand and could not be bought for even one thousand denarii per pound. "Nowadays," he asks, "who does not have purple hangings and coverings to his banqueting table even?" The child's garment with its purple ornament is an example of this common use of formerly privileged garb. The decorated portions might be inwoven when the fabric was made, sometimes with a selvedge on each of the four edges. If they outlived the fabric, they might be transferred to a new garment, certainly in the case of the more precious, or they might on occasion serve as patches for repair. Such repairing would be a skilled calling; a case in the British Museum illustrating Greek and Roman life exhibits a piece of coarse cloth on which is painted "Diogenes, a patcher."

Most of the fragments belonged to such garments, or to hangings on which the ornament was worked in straight bands, right-angled corner pieces and a *semé* pattern with various devices derived from animal and plant form and the human figure. Geometrical interlacings are common on the earlier stuffs; on the child's tunic the roundels have animal forms encircled with a foliated wreath corresponding to the straight bands: in the roundels on the shoulders are traces of the human figure. They were worked in purple wool and linen thread and must have made the little garment very beautiful in its day.

Most of the decoration is worked by the tapestry method of weaving, in which the pattern is defined by solid masses

PLATE XXXV

1. Altar frontal, with frontlet bearing the name of maker, Jacopo Cambi, and a date, indistinct, but either 1326 or 1336. The plan of the frontal is a Gothic arcading with angels in the spandrels. The central and principal subject is grouped under an arch of wider span, having as background the representation of an embroidered hanging. This subject is the Coronation of the Virgin Mary, accompanied by a choir of four angels, also two offering lilies and two others offering the sacred elements. In the seven arches on either side of the central group are figures of saints. The frontlet—about 8 ins. high—contains in a series of panels scenes from the life of the Virgin: Birth, Presentation, Betrothal, Annunciation, Visitation, Nativity, Adoration, Presentation in the Temple, Christ with the Doctors, Death of the Virgin, The Assumption. Between each panel stands a saint under a Gothic arch (p. 208). Photo, Alinari.

2. The central subject of above altar frontal: the Coronation of the Virgin Mary. Ground laid with fine gold threads (tambour) horizontally, interrupted where the repeating patterns occur. Here the leaves are treated flat, with the threads laid vertically. Each roundel is treated as an individual unit within its frame; they contain birds and beasts in great variety. These and the encircling frames are slightly raised and worked in gold thread in any desired direction; the ground within the frame is worked horizontally. The throne is of silk, grey, blue and white. Flesh and hair worked in split stitch outlined brown, hair brown. Figure of Christ—robe and mantle gold; robe laid with gold thread (tambour) in chevron pattern, borders of trimming an interlaced pattern over padding; mantle very fine gold thread couched irregularly, lining of yellow silk, sleeves crimson-scarlet. The Virgin's robe is laid gold thread overlaid with a raised lattice in gold; mantle embroidered with white silk, powdered with stars and conventional floral motives in pale blue and pale rose touched with gold; nimbus laid gold with lattice of silver. Nimbus of Christ the same, but differing in pattern. Crown of fine gold work jewelled on the head band. Angels clothed in rich garments with wings of gold. Borders in coloured silks and gold threads. Photo, Alinari.

Pitti Palace, Florence.

Italian, 14th century.

3. Portion of fine linen cloth, The Monastery, Sion, embroidered in red silk and gold thread (p. 214).

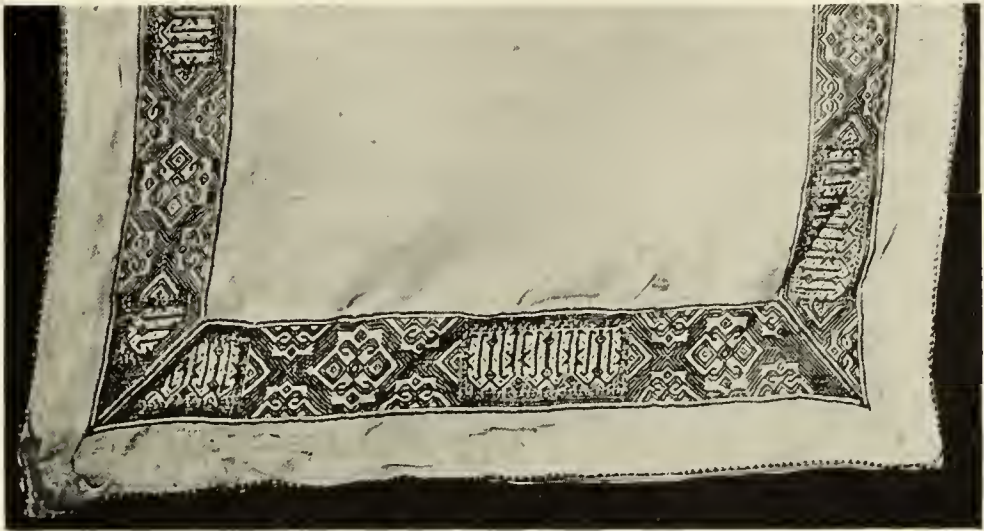
Italian, 14th century.



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of colour. But amongst the earlier examples both tapestry and embroidery combine and purple is the only colour used. The technique of all tapestry weaving is identical with that employed for the XVIIIth-dynasty example (V), those of Peru, China and the later tapestries common as wall hangings in Europe. Most woven decorations, until the automatic principle of draw-loom weaving became known, may have been done in tapestry. Certain forms of twining allowed for the free insertion of pattern on a warp, as we have seen in the Maori borders (III); and when the Peruvians made weaving conform to the requirements of embroidery for their ingenious use of a twined stitch, it was on the same principle as that adopted by the Maoris and also by the Egyptians in a combination of tapestry and embroidery which presently will occupy our consideration.

The principle of tapestry weaving differs from that of ordinary weaving in a very distinct manner; the warp and weft threads in the simplest form of common weaving, usually termed "tabby," are so interwoven that each appears in a more or less varying degree on the surface of the fabric itself, and the colours, when used, intermingle. In tapestry weaving, on the contrary, only one set of threads appears in the finished work, and the colours remain distinct and separate one from another as in embroidery, the ground thread or warp being hidden entirely by the weft or pattern thread on both sides of the fabric. This effect is gained by allowing the weft threads a looser tension than those of the warp, so that when they are beaten down firmly over

the warp threads they entirely cover them: this is the prime difference between tapestry and tabby weaving. In tapestry weaving, then, the warp is never a part of the decorative feature, but the framework, so to speak, upon which the pattern is built by threads used decoratively but forming also part of the essential structure. It must be understood that the tapestry method of weaving is not confined to pattern.

The Egyptian fabrics include both the plain and tapestry forms of weaving; the warp threads are of linen stretched evenly and firmly upon a loom of the simplest construction (the Greeks had a weighted loom). The effect of plain weaving on the main structure of the fabric was gained by passing the linen weft thread under and over threads of the warp alternately as in darning, the tension of both of them being fairly equal, though they might not be uniform in size. This method is fundamental to weaving, and it does not vary whether the fingers manipulate the threads, as in basket weaving, or whether done by the automatic power loom of to-day. Both in tabby and tapestry weaving more than one warp may be taken up by each pick of the weft. In many of these Egyptian cloths, when it was desired to introduce some decorative feature into the fabric, the ordinary or "tabby" form of weaving was carried to the space to be so filled, leaving the warp threads at that point exposed. The pattern was then darned (i.e. woven) slackly with coloured threads on to the framework, so to speak, of the warp, completely covering it. For tapestry pattern the needle was

PLATE XXXVI

1, 2. The super-frontal (or dorsal) from the Chipping Campden altar set, which consists of three pieces, super-frontal and altar frontal and apparel to the frontal. In all of them the cloth is of rich white silk damask, with pineapple and other Eastern motives. The altar frontal is powdered with devices embroidered in gold, and in the middle was formerly a representation of the Annunciation, but the figures of the angel and the Blessed Virgin have been carefully and completely removed; portions are left of the golden cloud from which the Holy Dove descended, and the triple-flowered lily. The figures were placed on a pavement of black and white and red half-tiles, the white being represented by the damask ground. The super-frontal on this plate has a powdering of conventional devices, and in the middle a representation of the Assumption. The Blessed Virgin wears a gold dress with sideless cote-hardi of silver, gold mantle with silver border lined with white fur; her flowing hair is unbound and she wears a gold crown; the nimbus is blue edged with gold. The figure is set within a gold aureole with rays and is supported by four angels vested in cloth-of-gold, wings of gold lined with peacocks' feathers; above are two outstretched hands, and beneath her feet an angel issuing from a cloud holding in outstretched hand a scroll inscribed "Affirpta e Maria in cetu" (p. 223).

St. James's Church, Chipping Campden.

English, 15th century.

3. Orphrey on the back of a blue satin chasuble which has brocaded repeating patterns in the form of lions, peacocks and lilies. They are woven in coloured silks and gold as in laid embroidery. The silk remains good; the gold is much broken away from the tying threads, which lay the gold down in patterns to simulate textures and were not employed close enough to secure the strength and durability of a like treatment in embroidery. The cross is of velvet, embroidered in gold thread and a little silk, with roses in silver thread and pale green silk calyx; the leaves are of laid gold, outlined silk. The cross is edged with a plait of gold thread. All the laid work is closely couched down and is well preserved.

Victoria and Albert Museum.

Brocade, Italian, 14th century.

Orphrey, German, 15th century.



1



2



3

sometimes used, and was always usual in fine work; therefore this form of weaving becomes closely allied to embroidery, but differs from it essentially in its structural function.

There were two ways for the disposal of the weft threads unused for the decorated portion. They might be carried at the back of the warp and remain loose and unworked on the under surface of the fabric; or they might be intertwined along the outline of the decorated space, as in an interesting early Græco-Roman example in the British Museum which has the groundwork of linen and figures of Greek deities in tapestry; worked in purple, a portion of which is completely worn away, leaving the outline fully exposed.⁽³⁾ Around the contour of the tapestry leaf from the Cluny Museum (XVII) can be seen how the space not required for the pattern was woven in with tapestry to join the ordinary or tabby weaving of the linen cloth.

The monochrome examples on Plate XVII illustrate an early method of decorating the purple which was formerly emblematic of rank. When it was desired to retain the distinction attached to the colour itself, and at the same time to add necessary detail to the mass form or to enrich it, an undyed linen thread like that of the ground was introduced. The manner in which this thread was used claims a distinctly separate classification for the monochrome and polychrome tapestries of the same period. The method is clearly seen in the worn parts of the British Museum example and in many others, where the time-resisting qualities of the

undyed linen have outlived the wool, which suffered from the destructive action of the dye. This additional thread does not play an essential part in the structure of the cloth, as does the tapestry weft thread ; its use is purely decorative, and by a series of twined stitches produces an effect corresponding to the outline embroidery stitch of our own day ; it is, indeed, the same stitch, and the line it forms has the same function as a white line in a monochrome drawing, and, like that, is flexible, conforming to the will and feeling of the artist ; it is the embroiderer's line.

Unlike the darning stitches of tapestry, which move transversely with the warp, the twined stitch is free to follow any direction. No matter whether a needle was the tool used, or even though the twined or outline stitches were actually worked as we know them to have been, while the mass of tapestry was in course of weaving on a loom, such decorative work must be classed with embroidery as distinct from structural tapestry where pattern is defined by the juxtaposition of colour masses. It would be a matter of economy and of common sense for the loom to serve also as embroidery frame when the operator of the two processes was one and the same person.

This manner of using an embroidery stitch on the loom was a most ingenious labour-saving device, but was not so sure in definition as when used on an already woven fabric, because it frequently disappeared amidst the coarser worsted of the tapestry, thus breaking the line and destroying the delicacy of drawing. We must not fail to note, by com-

paring the poorer with the better examples, the command obtained over this line embroidery and the liberal application of its function by changing the twined stitch to that of the tapestry darning stitch when it best suited the purpose in view (XVII). The tapestry weaver, in adapting other methods to pattern weaving, profited by his knowledge of this line embroidery and his experienced use of it on his loom. The Egypto-Roman method of using the twined stitch on tapestry is precisely that of the Peruvians. But whereas the Peruvians used it to build up masses of colour on a gauze foundation already formed specially for the purpose (p. 110), gaining thereby the desired effect of a coloured picture, in Egypt the same stitch was found equally effective as a line in fulfilling the object of embellishment to the much prized purple without adding colour, which, in the Roman sense, would have destroyed its significance.

Although unlike in method, the one being worked on threads and the other on the finished cloth, in effect and in purpose there is close kinship between this outline loom embroidery of the Egypto-Roman age and the outline embroidery on plain linen seen in examples under Arabic influence (XXIII), and abundantly in Italian linen work, particularly from the fifteenth century onwards, still continuing popular in Central Europe even down to present times. The black-and-white outline embroidery in English sixteenth-century needlework popularly called Spanish work and connected with the coming of Katharine of Aragon, might be derived from Moorish times.

The origin of this twined stitch must be sought in the ruder needlework and weaving of primitive peoples, who combined it with tapestry in their basket work and fibrous textiles, and it merely passed on for use with the finer materials as they became known. The examples (XVII) illustrate the delicate use made of this form of embroidered outline on tapestry in figure, animal and plant forms. The interlaced ornament, with many similar examples, provide a fairly sound basis for assuming the influence of embroidery pattern of this type on the building and metal crafts.⁽⁴⁾

The tapestry embroidered fabrics from the Coptic graves are generally ascribed to the third century A.D. onwards, although some of them may be earlier. Of those illustrated, one from the Cluny Museum is placed in the second century, the interlaced fragment in the fourth, and the child's tunic in the fourth or fifth. Most of the polychrome examples of the same period were worked in pure tapestry, the pattern being defined by colour masses only ; but some of them are enriched and clearer detail secured by the use of the twined linen embroidery stitch during the progress of weaving.

Few indeed of this time are the examples of embroidery on an already completely woven fabric, but of the fourth to fifth century is a small panel with a two-handled vase embroidered in purple wool, a linen thread being used for the detail with the same twined stitch as in the tapestry examples, and with the same effect (XVII). But, when applied in these conditions, the stitch claims the embroiderer's nomenclature ; it is the outline or stem stitch of to-day. The un-

PLATE XXXVII

1. Altar frontal, of crimson satin, with blue satin border. The design is copied from a woven damask, and is embroidered entirely in gold spangles, these being sewn on with two stitches from the centre. The border, with symbol of St. John as central motive, symbolises the hunt, and is worked in gold metal and silk, the ground being sprinkled with smaller gold spangles suspended with one stitch. Stags and hounds are padded and worked in silk; the thistle buds are of velvet padded and worked over with gold and variously coloured silk threads and spangles; the stems are of spangles and silk; there are stones set in silver. The whole is wonderfully rich and sparkling. This came from the cloister of St. Andrew at Sarnen. 132×68 cm. (p. 224).

Swiss, 15th century.

2. A loosely woven linen border which has trees flanked by lions, a crown between lions, two little men in a boat flanked by eagles. For ground, two threads each way are wrapped to form a square-meshed ground of purple silk. The pattern is darned on the loosely woven linen, the solid parts enriched with buttonhole stitch; the outline is chain stitch in gold thread. $2\frac{3}{8}$ ins. wide.

Italian, 15th century.

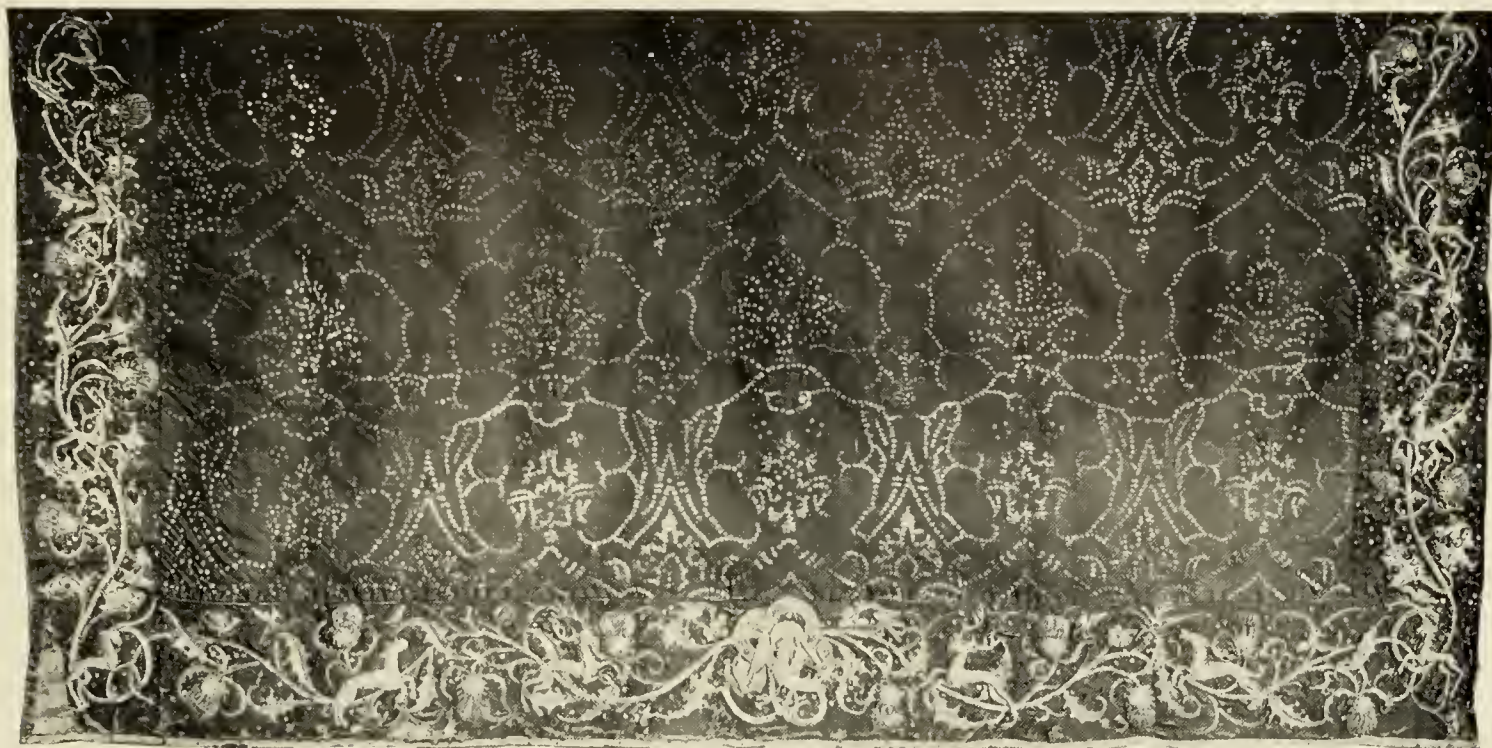
3. Border of filet, with lion, palmettes and small crosses, which in the darning of the solid parts has a resemblance to the more ornate piece above, and may have suggested the method used on the woven ground of that piece. $3\frac{1}{4}$ ins. wide.

Italian, 15th century.

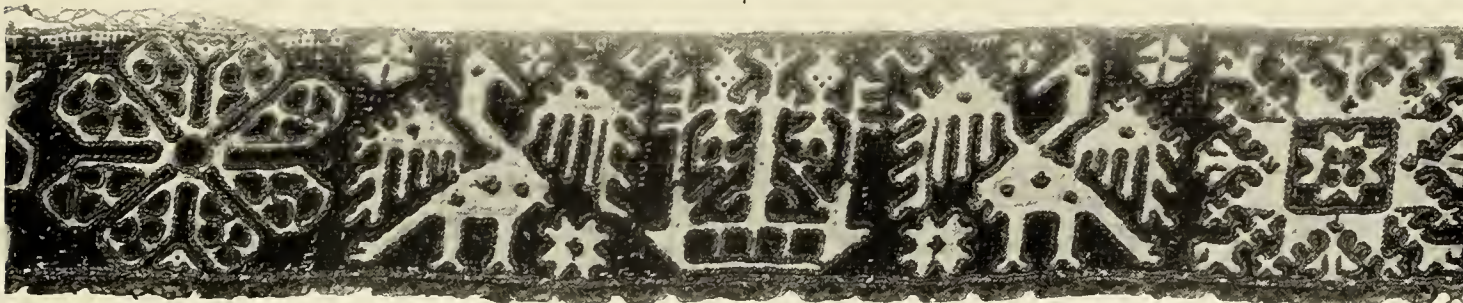
4. Border of linen, worked in silk long and short stitch; blue and buff for coat and breeches, light brown for beasts, black hound, trees and leaves blue and buff. This is a delightful piece. (2, 3, 4, p. 229.)

Kunst-Gewerbe Museum, St. Gallen.

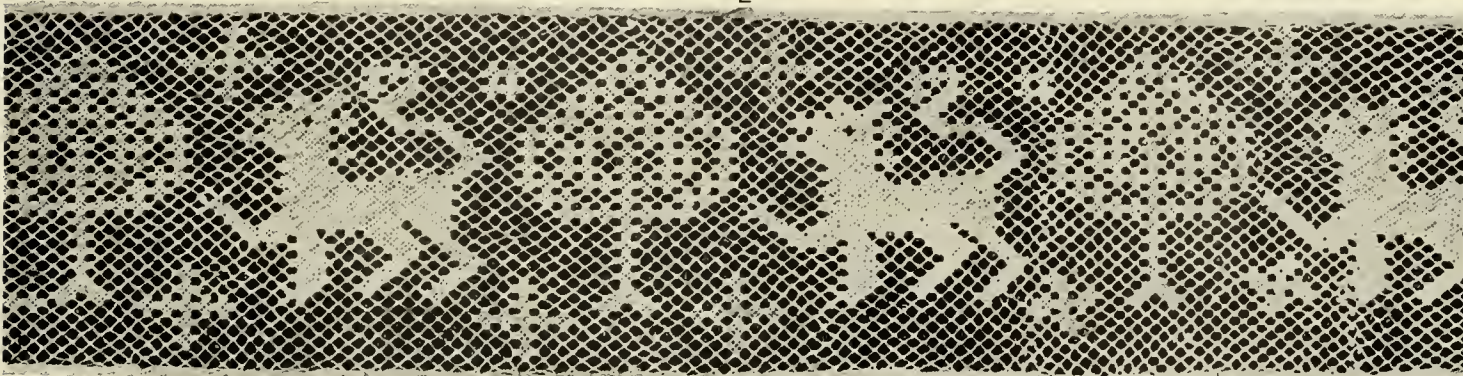
Italian, 15th century.



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datable antiquity of this ancient stitch, its common-sense adaptability to differing textures, its ingeniously varied contribution to the advance of embroidery and weaving throughout the ages, should not be disregarded by the student. Intricate stitches credited to the ingenuity of later ages are but the progeny of this parent stitch, and if analysed will be found very true to the ancestral type.

Nearest in appearance to tapestry and with similar restrictive conditions as to direction is the darning stitch which, used in weaving, is called "brocade." When worked on a loom, this method retains the embroidery principle in that it does not wholly constitute an essential part of the structure of the cloth; in common with tapestry pattern its function is decorative, but, unlike tapestry, the decorative threads do not entirely cover the warps. In its early forms such embroidery was done on the loom and also on the finished fabric; in the first case, the needle or fingers picked up one warp thread to tie the brocading thread in its place as it lay over a greater area on the surface of the cloth. The needle, in like use on the finished fabric, also picks up one thread and, passing over a greater number of threads, makes a long darning stitch. Amongst the Coptic fabrics are examples of both methods (XVIII, XX) which take us nearer to the beginning than do the Peruvian examples of a later time (XIV). This form of loom embroidery when applied to the automatic principle of weaving obtained magnificent results in skilful pattern weaving, and was much used in the development of silk woven fabrics.

Another form of embroidery, not so adaptable to direct weaving, is laid work ; an excellent example is found on a linen cap from Egypt (XVIII). The border and circular ornament are embroidered with red and purple threads couched down in the manner of to-day. Such also is the simplest method of applying gold thread, and it is certain to have been used in the gold embroidery of ancient times. Apuleius in the second century A.D. tells of couches spread with fabrics figured with gold and Tyrian purple, and they may have had the gold thread laid exactly as in this wool example, or it may have been woven into the warps as on the later fragment of tapestry familiar in the Victoria and Albert Museum.

Various scraps of embroidery show Coptic acquaintance with other stitches, such as stem, satin, chain and shading ; all of them are the more commonly used stitches of to-day (XVIII, XIX). The simplicity of pattern and apparently quick work on some of these fragments suggest an everyday purpose, undoubtedly more common than the few remains testify.

The finest example of embroidery contemporary with the tapestry stuffs is the Damietta piece found thirty years ago and attributed to the fourth or fifth century, which since 1917 has been in the Victoria and Albert Museum (III and XVIII). Differing as it does from them, it yet seems in place amidst its surroundings of Egyptian tapestry of the corresponding period ; but it is also curiously at home here in England, for it closely resembles a type popular in our

PLATE XXXVIII

Medallion from an orphrey, an irregular hexagon super-imposed on a quatrefoil, the subject being the Virgin and Child, and St. Donatus, attributed to the Florentine painter and sculptor Antonio Pollaiuolo (1432-98), who was also a goldsmith and was employed by Lorenzo Ghiberti to work on the gates of the baptistery. The flesh is worked very finely in flat stitch; the remainder is in gold thread laid down in pairs horizontally from one side to the other across the design and couched with the coloured silks. In the diaper background and the raised frame they are laid over padding. The silk couching threads are not laid at uniform distances, but where colour appears in the design, as in the draperies and on the ground, the couching stitches are placed at varying distances apart and sometimes entirely cover the gold threads, so that an effect as of painting is obtained, gold being left for the high lights, and the modelling or shading by more or less silk stitching. Pearls were used, but only in the mitre and the morse, none of which now remain (p. 226).

From the Carmichael Collection.

Florentine, 1470.



English work of the seventeenth century and might easily be mistaken for such but for its place of discovery and other proofs of authenticity. It is a large hanging of coarse linen cloth having rows of trees about seven inches high regularly spaced and interspersed with small roses. In the border are vases and baskets from which spring sprays of the vine with fruit, a motive quite common in the later European tapestry and embroidery. Above is a running band of spirals possibly meant for tendrils. As in the polychrome tapestries the colours are yellow, rose, dark blue, purple and green, the stitches being outline with "long and short."

The Damietta hanging is surely typical of some of the needlework which must have been extensively practised from quite early times amongst nomad peoples. Its simplicity of technique is adaptable to different materials. A Græco-Roman fragment on a much smaller scale sufficiently shows that when the Copts adopted silk as an embroidery thread on linen, it was the finer materials rather than the method which modified the appearance of the finished work (XIX).

An interesting comparison of this embroidered example can be made with a large linen cloth in the gallery of ancient textiles in the Industrie-und-Gewerbe Museum, St. Gallen. It has decoration corresponding in colouring and motives to those of the embroidery but is worked in pure tapestry, the trees being thirty-three inches high and the roses in proportion. The tonality of this tapestry is in parts more subtle than the coarse needlework in the other example would permit, but the embroidery displays a refinement of feeling

and truth to nature less apparent in the woven structure. Of these two examples the embroidery would be much more quickly worked than the tapestry and therefore, we might conclude, was in more general use. How is it, then, that so little has come down to us?

From the Coptic graves come early silk embroideries. Until the recent discoveries in Turkestan these few fragments—probably not a dozen altogether—were the earliest known silk embroideries of our era. The seven examples in the Victoria and Albert Museum illustrating the story of the Christian religion consist of roundels or fragments of roundels which were sewn on to linen garments. The colours are the same as those used for the woollen polychrome tapestry and embroidery; in the one selected for illustration they are very beautiful and their freshness is still unimpaired. The three figures are said to represent the Magi in a nativity scene or they may be saints (XIX). A complete roundel has two subjects, an interesting Annunciation, where the angel appearing to Mary finds her busy with distaff and spindle; two other figures are suggestive of the Salutation⁽⁵⁾: the robe of the Virgin has a *semé* pattern of stars on purple. This example is frequently referred to for its resemblance to the Annunciation scene on the beautiful woven silk roundel from the Sancta Sanctorum Chapel, now in the Vatican.⁽⁶⁾ Another complete roundel appears also to have two incidents for subjects, the central figure of Mary Magdalene serving for both; on her right she hears from the angel of the resurrection of Christ, who appears to her on the left; her

glance is in this direction, thus denoting the final incident in a dual scene. All these roundels have borders of floral forms. In the first they appear to stand for roses, and are delightfully free and pleasant in treatment; the other borders are more formally divided into panels with a stiffer arrangement of the same motive.

The technique of these silk embroideries is similar to that which reached its perfection in the ecclesiastical needlework of the thirteenth century, especially that of English work. Their almost contemporary parallel is to be found in the magnificent and not less precious embroidered picture of the Buddha, one of the treasures of Sir Aurel Stein's expedition to Turkestan in 1906-7 (FRONTISPIECE). Both the Egyptian and the Chinese embroidery are in the same stitch and alike show Greek influence in the rendering of the figures. At the same time we note in the Oriental example those characteristics which the later Chinese embroidery made familiar to us; and its technique is more highly developed than that of the Coptic work.

In its rapid advance amongst the diverse nations of the East, whose craftsmanship inherited the symbolic motive of primitive times, modified during the ages by religious influences, Christianity made its own demands upon the art expression of the age. It was at first but of slow growth, and not always can we be certain that the old symbolic motives when used by Christians had consciously a new signification. In Egypt, where the new faith found a foothold about the middle of the first century, no such sudden

change was possible as that introduced by Akenaten in the XVIIIth dynasty to express his new religious ideals. We may read falteringly into some of the earlier symbols of the Copts, such as the cross in its familiar form of the ancient Egyptian ankh, or the equal-armed cross of the Greeks and of primitive peoples in many lands, and indeed the Chi Rho of Constantine, the merging of old symbols into the new ; but in these silk embroideries the Christian story itself is told in all the simplicity of graphic representation which characterised the sacred needlework of the Middle Ages, and like that, coloured by national peculiarities under a controlling authority.

THE DEVELOPMENT OF SILK THROUGH WEAVING
AND EMBROIDERY

I. THE NEAR EAST

THE three processes of embroidery, tapestry and automatic weaving in close association were pre-eminently the methods of decorating the richest fabrics, and if we are to appreciate the immensity of their development through the use of silk, we must bear in mind the function and limitations of the three processes. The tapestry method enabled the weaver to control each warp thread at will, just as the embroiderer controls each stitch. Both of them could, if they wished, change or diversify their pattern while in progress. The automatic principle demands that each warp thread be controlled by some appliance whereby a number of such threads can be lifted simultaneously in prearranged order determined by the unit of the decoration. This control was simple enough in the early days of brocading and for small units, but when applied to the intricate subjects of decoration which the embroiderer and tapestry weaver were free to produce, the mechanical contrivances became more complex and ultimately led to the draw-loom.

The tapestry weaver and the embroiderer, moreover, repeated their units at any time during the progress of the work when it suited their purpose, as we may note in the XVIIIth-dynasty tapestry and embroidery from Egypt (V),

in the Greek embroidery from Kerch (XII), and in the Chinese quilted embroidery from Mongolia (XIII). Such repetition involved a separate action and rarely was one unit the exact counterpart of another. But the weaver, extending his automatic principle to pattern weaving, found himself increasingly confined to the duplication of a single unit and its exact repetition throughout the length of his cloth. Further, when once he had arranged his warp threads to suit his pattern and had begun to weave, any variation in the design would rarely be by his will, but by some accidental slip in operating the device controlling the warp threads, just as may happen in the more complicated machinery of to-day.

The principle of the draw-loom is based upon that of the twill weave, of which the earliest example yet known is probably the comb case from Turkestan (XIII). It is simplicity itself, and it corresponds to the twined method which gave a twilled appearance to fabric, and to the twined embroidery stitch which modified the character of some tapestry. No examples remain of the earliest application of this principle to pattern weaving, which in its growing complexity demanded precise and intricate drafting before ever the work could begin; but there is evidence enough that the weavers of the fourth century were considerably skilled in adapting their mechanical devices to fit their old practices. Three examples in the Victoria and Albert Museum from Egypt attributed to this or possibly an earlier period are amongst the nearest we can get to it. They are two colour arrangements of a repeating unit within a frame which seem to forestall the lovely silks of a later

time (XX). The wool forming the pattern has a mass effect like tapestry, and is controlled by a separate set of warp threads from those which, with their own weft, form the under structure of the cloth. It embodies the principle of embroidery in being decorative, and not wholly structural as is tapestry. One of the three examples of this weaving is of especial interest, for it combines the automatic weaving and the embroidered tapestry on the same warp threads. The unit of the decoration is a bird within an octagonal frame and forms an all-over repeating pattern such as later characterised Byzantine weaving and is familiar in the backgrounds of illuminated manuscripts and in architectural sculpture.⁽¹⁾ It is woven in brown wool, to be repeated automatically some one hundred and fifty-four times in a space of twenty-four inches by seventeen inches. But the weaver did not completely occupy the cloth with the pattern; he broke into it by inserting two squares of embroidered tapestry with a pattern of vine leaves within a guilloche border in purple wool on the same warp threads. In this piece we can sense the tapestry weaver applying the new rules to his old game, and, as if wearied by the monotony of throwing the shuttle forwards and backwards through the shed, laying that tool aside for a while, to take up his needle and refresh himself by working twice over with his tapestry and embroidery stitches a familiar pattern, using the prized purple as of yore. It can be said that this was not actually the weaver's motive in thus planning his cloth, but our fancy pleases us all the same.

In the earlier woven silks is seen both the mass effect of

tapestry and that of the embroidered outline. The beautiful purple and yellow scrap in the Cathedral Treasury at Sens illustrating the story of Joseph has the figures woven in mass, the details being rendered in outline by the purple of the ground with the same effect as the embroidered tapestry (XVII). Similar treatment is seen on a sleeve panel with a pair of horsemen, in the Victoria and Albert Museum; both are of the sixth century.

The mass treatment, as before noted, in polychrome tapestries is repeated in the polychrome woven silks, of which there are many examples, one in the Victoria and Albert Museum being a panel with mounted bowmen, lions and hounds within a circular foliated band. The colours on a red ground are red, green, yellow, blue and white in mass, with slight use of line; this also is of the sixth century. Right through the advance of weaving we trace the ingenuity of the weaver in developing the embroidery method which so well lent itself to his needs, stimulating his inventive powers with magnificent results when applied to the weaving of silk and gold in brocading.

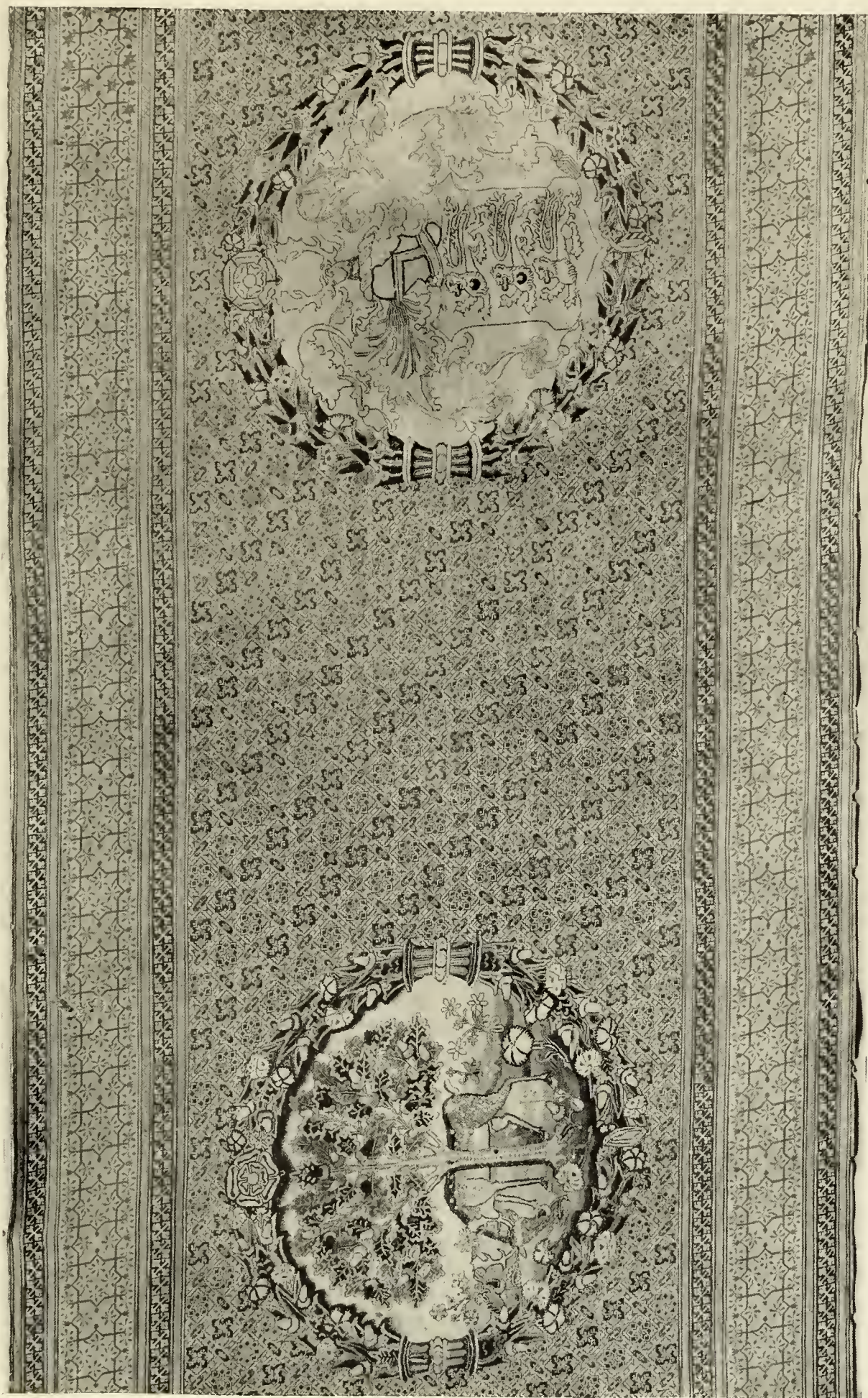
The earlier silk weavings are flat, but later the weaver sought to obtain the relief of embroidery both in silk and in gold. The tapestry weaver also went outside the limitations of his particular craft to vie with his brother weaver in the production of relief with gold thread in the embroidery manner. We have placed a few of these weavings on one plate for comparison (XX). They exhibit the persistence, to the Middle Ages, of that ancient intimacy between embroidery and the

PLATE XXXIX

Hanging or carpet of canvas work, entirely in fine tent stitch. The ground has an interlacing diaper pattern, the unit being similar to devices familiar on samplers; it is worked mainly in yellow, red and blue on green, forming a background for three circular wreaths, composed of flowers, amongst them the Tudor rose and carnation with the oak. These wreathed circles are placed at equal distances from each other, with a lesser space between the two outer ones and the border. The centre one contains a coat-of-arms, gules, three lions passant in pale, or, the 1st and 2nd bearing a crescent; the whole surmounted by helmet and crest. In the other two a deer is browsing beneath an oak tree laden with acorns, and having marguerites and pansies on either side. The border is in green and brown on a yellow ground. Tradition associates this fine example with Lady Margaret Beaufort (1443-1509), Countess of Richmond and Derby, whose mother was widow of Sir Oliver St. John of Bletso. It is said to have been begun by her and continued later by members of the same family, but authorities assign to the work a later origin by half a century. The tradition, however, is so pleasant and is just as plausible as some others in connection with divers royal needlework that we do not excuse ourselves for giving this fine example a place which may be said to be out of order in chronological sequence. It, at any rate, must occupy the front rank in English work. It might be noted that the wreaths on her tomb and that of her son, King Henry VII, in Westminster Abbey have a resemblance to the wreaths in the needlework. 18 ft. 6 ins. \times 4 ft. 7 ins. The circular wreaths are 28 ins. in diameter (p. 233).

Lord St. John of Bletso.

English, 16th century.



loom hardly to be realised to-day. But those of our readers who saw the tapestries at the recent Flemish exhibition at Burlington House will have in mind how the tapestry weaver of the fifteenth and sixteenth centuries applied gold by the methods of the embroiderer, not, however, always to simulate embroidery, but the brocade weaving of gold.

The extravagant luxury of successive Emperors and their Courts down to late Byzantine times was a constant stimulus to the textile workers whether of the loom or the needle; theirs was no "minor art" then. Silk, known to the Greeks before the time of Aristotle, remained to Western people a mystery like the unknown Far Eastern people who, willing enough to trade with it, kept their own secrets. It was not until Justinian succeeded in obtaining the silkworm that the origin of silk became clearly differentiated from that of cotton, both of them being known as "tree wool." The raw silk, its shimmering loveliness heightened by the skilful dyeing of the Tyrians, was not so easily obtained as to permit its common use; when worn it denoted rank. The fine texture it gave to the woven fabric was admirably suited to portray the narrative and symbolic subjects which from time unknown had been customary on garments and textiles generally. After Constantine had officially established the Christian faith as the State religion, the various peoples composing the Christian Church tended to abandon the symbols of their former faith or to merge them into the new, not only for religious ceremonial, but for secular use also.

The testimony of the early fathers of the Church to the

increasing practice of applying to garments biblical stories, particularly those of the New Testament, is familiar to us. The censorious condemnation of these rich fabrics as wearing apparel by Asterius, bishop of Amaseia, St. Chrysostom, and the rest gives a clear insight into the immense activity of the textile industry and its demands upon foreign imports. Prudentius, early in the fifth century, does not spare the man of fashion in his day.

“ They blush to be called men : they seek to shine
 In ev’ry raiment garb. Their native strength
 To soften and impair, they gaily choose
 A flowing scarf, not made of wool from sheep,
 But of those fleeces from the Eastern World,
 The spoil of trees. Their hardy frames they deck
 All o’er with tessellated spots : and art
 Is added, that the threads, twice dyed with herbs,
 May sportively intwine their various hues
 And mimic forms, within the yielding warp.
 Whatever creature wears the softest down,
 They comb the fleece. This man with headlong course
 Hunts motley tunics which inflame desire,
 Invents new looms, and weaves a feather’d vest,
 Which with the plumage of the birds compares :
 That, scented with cosmetics, basely sheds
 Effeminate foreign powder all around.” ⁽²⁾

“ Tessellated ” spots recall the repeating patterns of weaving, but that is not necessarily implied, for such decoration might also be of embroidery. It was not always for economy of time that the early draw-loom weaving replaced tapestry and embroidery. When this method became established for weaving repeating patterns, embroidery was still the more economic and ready means of producing designs not to be duplicated. It is true that for some centuries little evidence

PLATE XL

1. The Fishmongers' pall. The middle panel is of late 15th-century Florentine velvet brocade in crimson and gold. The embroidery is in very fine gold and silk. It has the arms of the Company, supported by mermaids (p. 238).

The Worshipful Company of Fishmongers.

English, about 1500.

2, 3. The sacred monogram on the pall of the Saddlers' Company, one of four which, at the Reformation, were placed over the figure of the Virgin in the medallions which formed the central motive of the design in the border on all sides, and was supported by the arms of the Company. This discovery was made in 1925, and the sacred monograms removed, exposing the original design, but with the face mutilated as in the illustration, on slightly smaller scale (p. 238).

The Worshipful Company of Saddlers.

English, about 1500.

4. Master's Crown of the Broderers' Company. Crimson velvet embroidered in metal and silk, with pomegranates, roses and strawberries. It has inside an embroidered inscription (p. 238).

The Worshipful Company of Broderers.

English, 16th century.

5. State coach from a chair back at Hardwick. It is embroidered in silver thread on canvas, and apparently represents Queen Elizabeth and one of her courtiers, perhaps in a state pageant (p. 268).

The Duke of Devonshire.

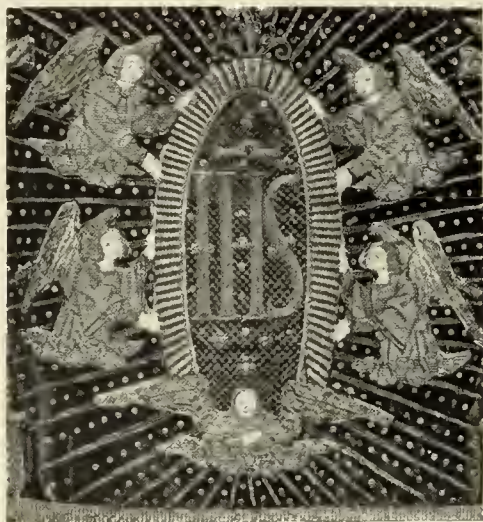
English, 16th century.



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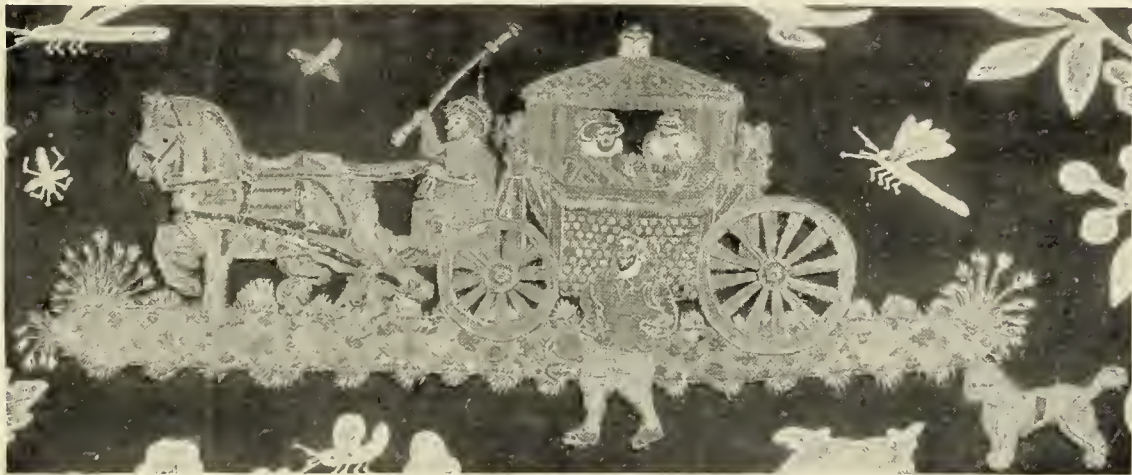
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exists in actual stuffs, and we obtain our knowledge from representations in other crafts or historical records. It is, however, certain that silk advanced in the West by way of embroidery in the same ratio as in weaving; the magnificent work on the Anglo-Saxon silk embroidered vestments of St. Cuthbert of the tenth century compare in fine execution and mastery of material with the splendid woven silk fabrics of that period from Eastern looms.

It is probable that as the natural sequence embroiderers and tapestry weavers were required to decorate the woven patterned silk fabrics in the manner which usage had long established for linen. The dress of the Emperor on the silver disk from Kerch (sixth century) retains the characteristics of the linen Roman dress; its decoration with roundels and bands is that of applied embroidery or tapestry, most likely of silk.⁽³⁾ There can be little doubt that tapestry and embroidery were used for the further enrichment of the woven material represented on the mosaics in S. Vitale at Ravenna, which portray actual dress. The white linen tunics of Justinian and his suite have shoulder roundels suggestive of such decoration. These are rich ceremonial robes, for Justinian intended the mosaics to portray the ceremonial opening of the great church he had caused to be built.⁽⁴⁾ Without the incentive of his Empress Theodora he probably might not have retained his Empire nor ever have left us S. Sophia at Constantinople. It is well, therefore, that this one-time circus-girl should have her place in the companion mosaic not second to that of the Emperor himself. She and her suite even

more than he signifies the Court splendour of raiment. The Empress wears a richly embroidered under-garment, most likely of linen. Her mantle has a deep band on the bottom edge representing the Annunciation—certainly embroidered. A similar band on the robe worn by one of the ladies in her suite suggests a trellis of pearls and embroidery ; the repeating patterns on some of the robes have bird and floral motives which became common in weaving ; the apparel decorations have the geometrical style of the embroidered tapestries which belong to embroidery also.⁽⁵⁾

In representations of textiles we should not in all cases conclude that because a fabric bears a repeating pattern it necessarily represents weaving. In the " Procession of Saints " in S. Apollinare at Ravenna some of the garments have a *semé* pattern more suggestive of embroidery than weaving ; the borders and other trimmings are certainly those of embroidery, probably even of raised work in gold and colour, enriched with pearls and precious stones. The white linen tunics have vertical embroidered panels and narrow lines of embroidery which may coincide with seams in the linen. The under-sleeves are embroidered, while from the shoulders hang veils of soft silk gauze or Indian muslin fringed probably with gold, reminiscent of an earlier Greek mode.⁽⁶⁾

The gifts made by Justinian to the Church of S. Sophia included many precious stuffs to be used in the various forms required by church ceremonial ; altar cloths, chalice veils and other articles which were richly adorned with pearls and precious stones. Paul the Silentiary mentions curtains

of great beauty and richness for the Ciborium, expressly describing them as not only woven but embroidered also, the subjects being from the life of Christ, the Holy Virgin, the Apostles and the like, and the borders related the good deeds of Justinian and Theodora.

The weaver, like the mosaic worker, when required to portray any august personage in his silk fabric, would be expected to make a faithful picture of the dress as well. In some of the most beautiful woven stuffs the weaver, having an embroidered garment to represent, got as near to it as the mechanical conditions of his loom permitted. So skilful indeed was he—for his draw-loom allowed more freedom than is possible with the appliances superseding it—that we can distinguish in some of these woven stuffs the endeavour to reproduce, not the pattern only, but the actual technique of embroidery. One notable example is that of the silk woven fabric in Lyons Museum which was one of many gifts from Constantine V to Pépin le Bref, who gave it to the Abbey of Mozac. The dresses and horse accoutrements are historically known to have included embroidery and precious stones which the weaver endeavoured to represent as faithfully as he could.⁽⁷⁾ On the earlier woven piece at Crefeld the Dioscuri are shown with embroidered bands.⁽⁸⁾ On the later woven silk stuff in the Treasury at Bamberg (tenth to eleventh century) from Bishop Gunter's tomb the mounted Emperor and the two richly dressed women are represented in robes which simulate jewelled embroidery.⁽⁹⁾

Constantly the weaver, in his treatment of gold brocading,

followed the raised methods of the embroiderer and goldsmith; at the same time becoming more and more skilled in its application according to proper weaving rules, and this skill also had its reactionary influence upon embroidery. There could not have been any other result than mutual borrowing between two crafts so intimately associated as were weaving and embroidery at the time of the great development of the loom.

The woven silk had the twill texture said to have originated in the woollen weaving of Egypt; and this differentiates the Western fabrics from the Chinese before the T'ang period. There is no trace of woven patterned silks coming from China; the raw silk was woven into fabric in the factories of Alexandria and of Antioch; later Constantinople became the great centre. Persia was much in the way of direct trading with China; raw silk was wanted there to keep the workshops going, and whilst using the Alexandrian twill method of weaving, the Persians had their own form of decoration.

When Justinian in the sixth century succeeded in importing the silkworm from Khotan in Turkestan (p. 31), the demand was still in excess of the supply and strict sumptuary laws were enforced by him (or shall we say Theodora?) prohibiting the manufacture of silk except under Court edict. Constantinople—in the very heart of ancient Greek craftsmanship, having some command of the overland route—became an important trading centre, and tended towards Hellenism, but coloured with oriental influences. Thus while Greek tradition is discernible in the figure and draperies of early Christian representation by embroidery, the repeating patterns

PLATE XLI

1. Bodice, of white linen in black work. The design is based upon the herbal books of the day, and has been identified. The running scrolls amidst their foliations are filled with beasts, birds and insects; many of them much worn, but others are still perfect; the peacock with spread tail, lion, monkey, fish, a stag hunt and allegorical subjects in great profusion. The sleeves are cut with a cuff hoof-shaped, possibly borrowed from the Chinese (see Plate XCVIII). The embroidery is in black silk in extremely fine running stitches; their appearance at the back shows inside the neck portion. Height from bottom to front of neck, 16 ins. (p. 241).

Victoria and Albert Museum.

English, 16th century.

2. Cap or head-dress, of half-bleach linen, which in use was folded in half. It is worked in reticella with needlepoint lace and pulled stitches; the ground is of gold worked with buttonhole stitch (p. 241).

Sir William Lawrence, Bt.

English, 16th century.

3. Part of a kerchief border. Very fine linen work embroidered with red silk in double running lace stitch and buttonhole; initials E. M. in cross stitch; lace of gold metal thread (p. 241).

Sir William Lawrence, Bt.

English, 16th century.

4. Portion of linen cloth, in double running, red silk (p. 240).

Cincinnati Museum.

Italian, 16th century.

5. Two panels from a cover. Alternate squares are embroidered in tent stitch with coloured silks on a ground of woven gauze two threads each way, forming a canvas-like texture which, with the devices of birds and beasts, correspond to the canvas tent stitch embroidery. The other squares are of darned net, with very interesting variation in style due to different sizes of thread and the open darn alternating with the close tapestry darning, sometimes producing a strong outline. The cover is finished with a fringe and dainty tassels. Each square is 8 ins. (p. 242).

Victoria and Albert Museum.

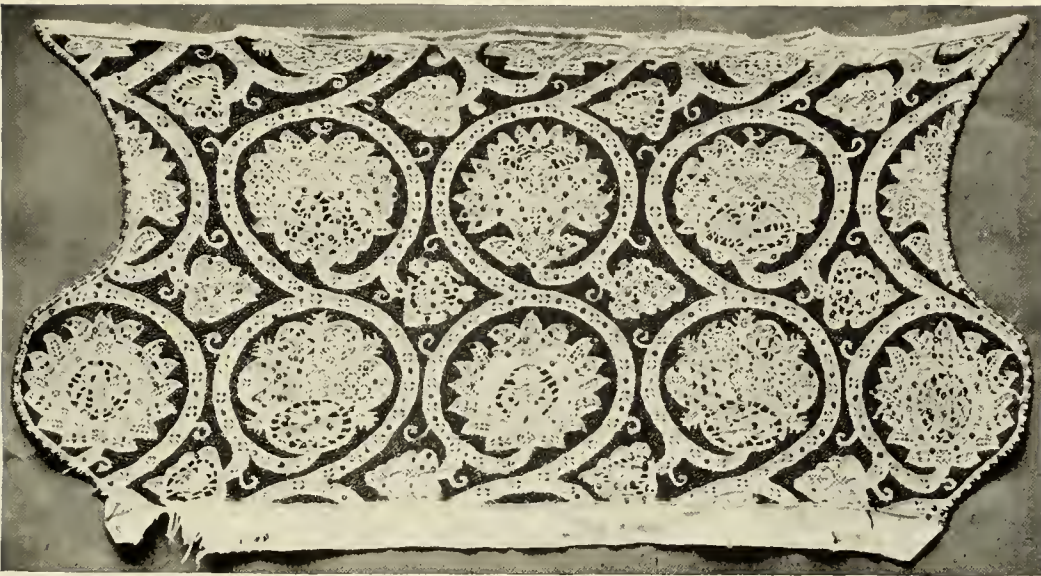
Italian, about 1500.



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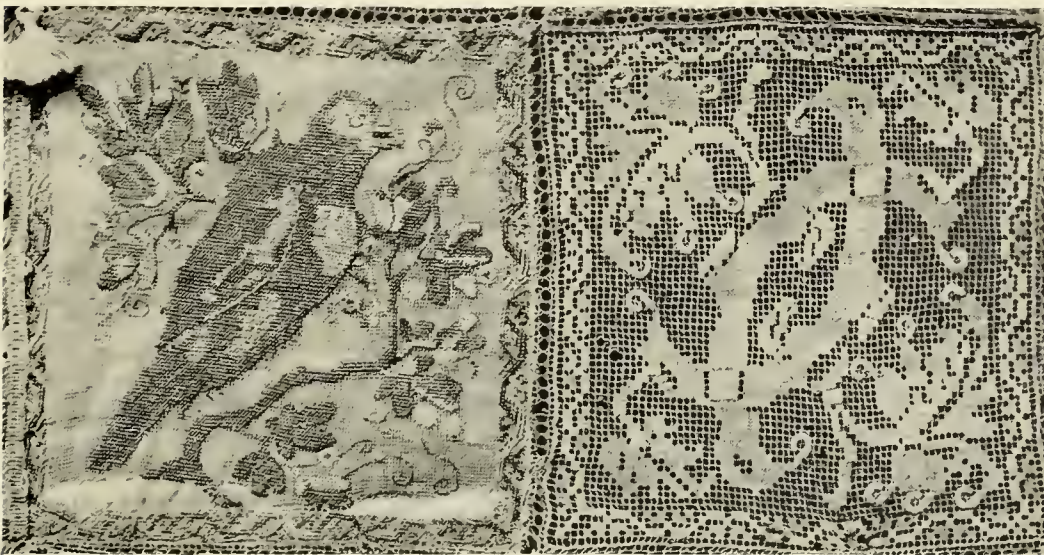
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of weaving have oriental motives from the sacred symbols of Persia, and the two combine by superposition.

Especially magnificent silks for ceremonial were produced in the Imperial workshops established by Justinian at Constantinople, and here until the time of the Crusades the most famous and the richest stuffs were made; those destined for the exclusive use of the Court were produced under the strict supervision of an important functionary. A considerable number of these Imperial silks are known; perhaps the most celebrated is that discovered in the shrine of Charlemagne at Aix-la-Chapelle, which has, within circles measuring some thirty inches in diameter, elephants richly caparisoned with embroidery, and bears an inscription testifying to its origin under the direction of Michael, a chief chamberlain in the Imperial workshops of Zeuzippos, a part of the Grand Palace where, in the ninth to tenth centuries, the Court stuffs were made. In spite of this, however, some authorities claim a later date for this example.⁽¹⁰⁾ Another at Düsseldorf is inscribed with the names of Constantine VIII and Basil II, bringing the date to the tenth and early eleventh centuries;⁽¹¹⁾ this has a fine design of lions. Both of these silks, like others already mentioned, portray embroidery. A still older stuff is the splendid fragment found in St. Cuthbert's tomb at Durham, which, by some authorities, is ascribed as probably belonging to the fourth or fifth century and from Alexandria.⁽¹²⁾ A recent writer suggests that it may be the product of early German or English looms, which would make it much later.⁽¹³⁾

For special display on grand ceremonial occasions there

were stuffs of the richest magnificence, such as those used at the marriage of the Emperor Maurice with Constantina, daughter of Tiberius, in 582, when the hall was hung with purple textiles. At the baptism of Theodosius, son of Arcadius, silk textiles were hung upon the walls of Constantinople.

Records of sumptuous silks which passed as gifts between great rulers either in friendship, for pride or as policy, disclose the magnificence of the early fabrics of the Christian era. Their detailed descriptions in the records, both as to colour and pattern, mark the estimation in which they were held. The splendour of court and official dress, already noted on the mosaics at Ravenna, is equally found on ivories, manuscripts and enamels; in them are robes with distinctive badges of rank which represent embroidery used in conjunction with patterned weaving; some of them heavily embroidered with gold and precious stones. The Emperor crowned by the Holy Virgin on the ivory in the Kaiser Friedrich Museum at Berlin has such bands crossed over his breast; ⁽¹⁴⁾ on the bas-relief in the Campo Angaran at Venice the ceremonial robes of the Emperor have bands heavily embroidered in like manner; a Greek manuscript in the Bibliothèque Nationale (No. 510) displays St. Helena so robed. ⁽¹⁵⁾ The inventories in the *Liber Pontificalis* include silk woven stuffs enriched with embroidery.

Theodoret, bishop of Cyrus, states that it was not unusual to see the whole history of Christ woven and embroidered on the toga of a Christian senator. Nor need we wonder when we see in such practices but the survival of older customs, the

PLATE XLII

1. One of a pair of scarf ends in fine linen gauze. The pattern is darned with a coarser thread than that of the foundation, entirely covering the vertical threads of the ground, resulting in the appearance of a tapestry weave. It, with its duplicate, was mounted on the ends of a green silk scarf finished at the edge with a trellised uncut fringe, the trellis lines being whipped. The companion piece is now in the Victoria and Albert Museum (p. 241).

Mrs. Guy Antrobus.

Italian, 16th century.

2. Is similar to No. 1, but of rather coarser texture; the heavier darning threads more completely cover the vertical threads. It more closely resembles, therefore, the Peruvian examples on Plate XV, where the structure of the woven gauze foundation can be more clearly seen. $7\frac{1}{4}$ ins. wide (p. 242).

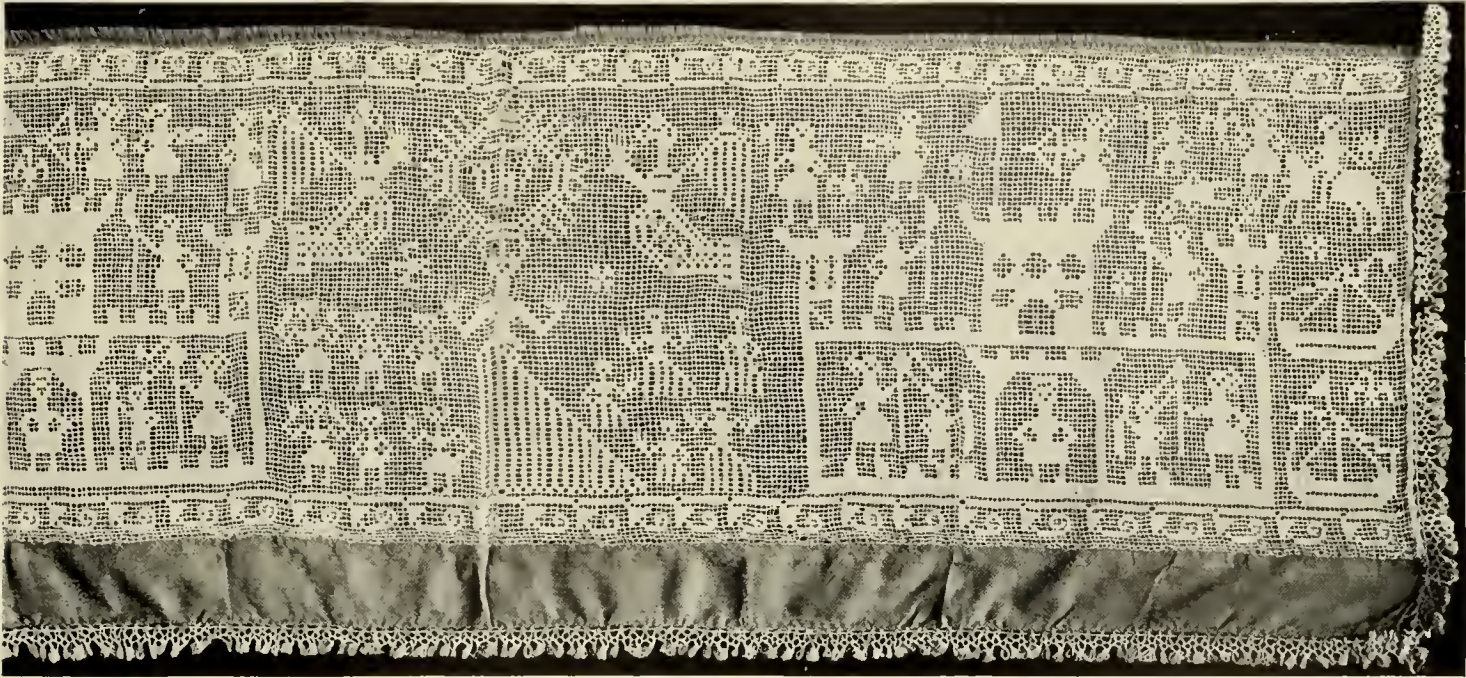
Kunst-Gewerbe Museum, St. Gallen.

Italian, 16th century.

3. Strip of pulled work on loosely woven linen. The method is that used on Plate XXXVII; the threads are not drawn out, but pulled together in groups of three threads both ways. The subject includes horsemen, a fountain with birds, rose forms, etc. $8\frac{1}{4}$ ins. wide (p. 242).

Kunst-Gewerbe Museum, St. Gallen.

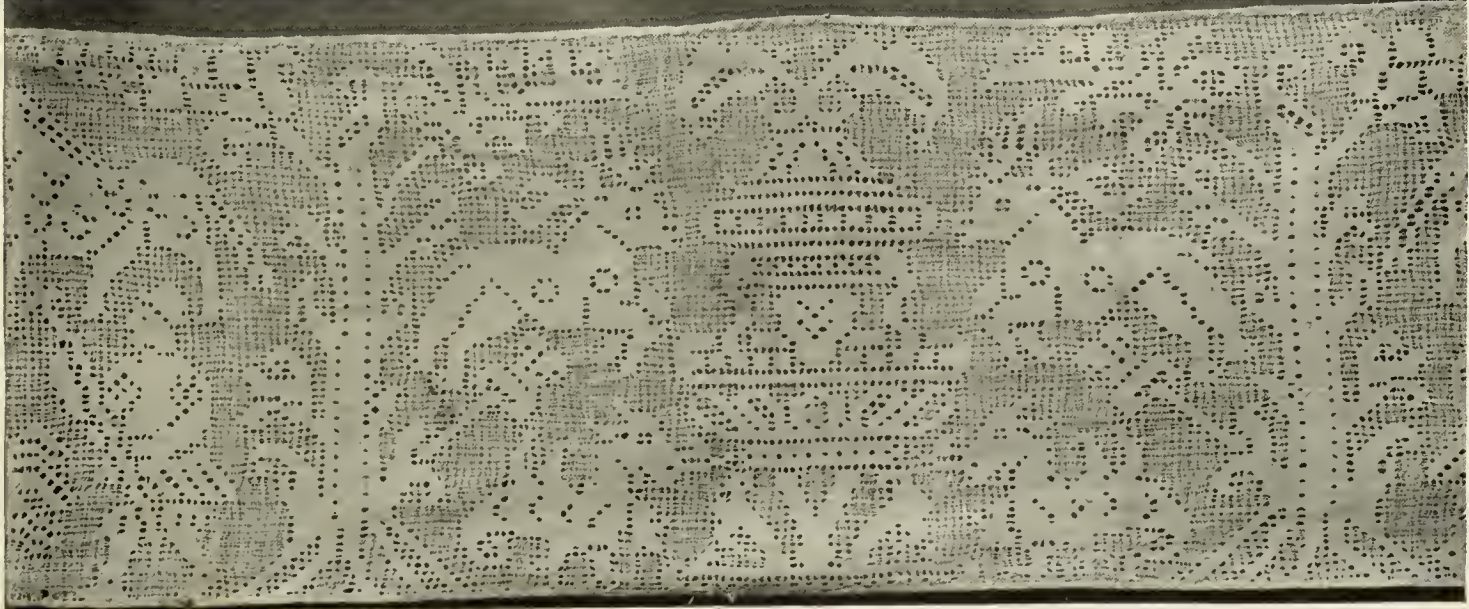
Italian, 16th century.



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difference being not in the telling, but in the story itself. Decoration in narrative form of this kind would be readier of accomplishment by tapestry or embroidery than by the automatic loom with its complicated drafting; and if repetition was not desired nor permitted, it would be so done. When at last we get actual examples of needlework, it is not the fumbling of inexperienced fingers learning anew, but the finished product of the practised embroiderer well acquainted with the intricacies of a craft which had been handed on through the ages with no actual break.

Why is it then, we may ask, that so much more of weaving than embroidery has been preserved to our times? Hardly is it possible for us, even with the inventions of air flying and wireless transmission still in their wonder stage, to realise what happened in the great age of textile pattern development through silk. It should, however, need little imagination to picture the *nouveau riche* folk of Justinian's time—not born to the purple, but raised to the rank entitled to wear it—demanding the newest fashion and the most costly. Is it not so to-day? If the automatic loom could weave divers patterns, then must it do the narrative subjects so much in demand. Probably at first it was under fear of imperial displeasure that the draw-loom weaver was spurred on to emulate with his more restrictive appliances the free methods of tapestry and embroidery; but even so, most surely he learnt to take pride in his skill, thus becoming the finest craftsman of his age. But he did not supersede the embroiderer; both had their individual part to play in

developing textile art ; each had something to give to the other which was passed on. The slightest familiarity with the intricate weaving appliances of the present will enable anyone to realise, in more or less degree, that the skilled weaver, as we have considered him thus far in this book, is not to be compared with the machine-minder of to-day, who can control the working of his loom, but who cannot himself weave. It is comparatively simple to trace the early aid given by embroidery to weaving when both were under the control of one person ; we cannot tell where the cleavage came which made each of the two crafts a one-man job ; but in these early days each craftsman knew something of both.

The activity of workshop practice and trading from Greek times increased greatly with the advance of Christianity and its demand for church requirements. The textile products of the Egyptians, Greeks and Syrians, with their Oriental influences, were distributed westwards by the great merchants, reaching Spain, France, Germany, England, through the important marts which flourished at Marseilles, Lyons, Orleans, Tours and other places. Monasticism also aided diffusion through the agency of the monks who, even when solitaires, as those in the Thebaid, travelled considerably in Europe, and founded monasteries on the Oriental pattern. Many came westward in the fifth century, and would bring with them materials for vestments. The monks, some of them skilled craftsmen—whose mantle was worn by the Cistercians of later days—were the builders, and exercised a profound influence on all the constructive arts.

The peaceable relations between the Greek cities on the Bosphorus were maintained from Constantinople and brought to the Scythians and other peoples settled about the south of Russia many costly gifts. The Greek Church in Russia still bears evidence of styles which were carried farther north with Russia's later development, when in the tenth century Kieff became a Christian city and called upon Constantinople to supply craftsmen for its building. To the time of the great European War Kieff remained the centre for the production of ecclesiastical ceremonial requirements of all kinds for the Eastern Church. Embroideries were done by nuns, specially trained, and thus styles have been retained.

II. CHINA

While in the early centuries of our era silk in weaving and embroidery was developing in Europe, Asia Minor and along the Mediterranean shores even to England as too precious for any but State or Church ceremonial, it had an every-day use for the mysterious people known to the West as the "Seres." The Chinese had through untold ages acquired a highly developed skill both as embroiderers and weavers; no evidence of this early skill was available in actual examples, if we except the solitary Kerch fragment, until the recent surprising discoveries in Turkestan.

As far back as the Chou dynasty (1122-255 B.C.) can be traced a government monopoly for the manufacture of silk under strict supervision. From such fixed control developed the ordered and traditional symbolism characteristic

of Chinese art in all its forms and already established by primitive usage. According to the *Shu Ching*, the emperor Shun of even more remote times had great regard for the series of symbols, known as the "Twelve Ornaments," which were embroidered on the sacrificial robes. The emperor's dress bore all these marks of distinctive rank; restrictions were imposed in decreasing degrees to the number of five sets of official robes which indicated the wearer's rank.⁽¹⁶⁾ At a later time were added the Taoist and Buddhist emblems, and a great wealth of nature forms, flowers being treated with great realism and sometimes with definite significance; thus the seasons became typified by the peony and magnolia for Spring; the lotus, Summer; the chrysanthemum, Autumn; the rose and prunus, Winter.

Until the T'ang period the texture of Chinese silk was known to be a rib, while that of the West was a twill. To the Chinese is credited the invention of the draw-loom; but automatic appliances for weaving were a very gradual development, and it is not possible to trace such "inventions" to their beginning. It is, however, certain that the early silks of China which are known from Han times mark a very high degree of skill in pattern weaving on a loom which embodied the draw-loom principle. There are no corresponding early evidences of skilful pattern weaving in the West. Before such weaving was possible, embroidery, tapestry and painting were the methods of decoration for garments, banners and other textile requirements of ceremony; examples of all these from the T'ang dynasty have been recovered in Turkestan.

As in the West, the Chinese emperors bestowed rich textiles as gifts. One such recorded of the Emperor Ming Ti of the Wei dynasty is five rolls of crimson, brocaded with dragons ; sent in 238 A.D. to the reigning empress of Japan, who in that year sent an embassy to the Chinese court.⁽¹⁷⁾

Already mentioned are the fragments of silk embroidery and weaving found by Sir M. Aurel Stein during his expedition in 1913-16 along the caravan route by which the raw silk came from China through Turkestan to the West in Han times (p. 87). It was during his expedition in 1906-8 that Sir M. Aurel Stein found the wonderful embroideries in the Caves of the Thousand Buddhas. The story of this discovery reads like a fairy tale (XXII).

Situated south-east of Tun-huang in Chinese Turkestan, the Caves of the Thousand Buddhas are cut in the rock in tiers. In one of these shrines, a cell closed up early in the eleventh century A.D. had within recent years been accidentally disclosed by some workmen, and was found to contain many thousands of valuable manuscripts : it was again closed up. Winning the goodwill of the Taoist priest in charge, Sir Aurel Stein gained access to this treasure ; he found a large stack of manuscripts some ten feet high, resting upon a foundation built up of miscellaneous silk paintings, woven and embroidered silks, with other less valued manuscripts, all of them carelessly crumpled into a solid mass ; it was amongst these inconsidered and apparently worthless trifles that the astonishing embroideries were found which are now in the British Museum and in the Government collections of India, the date of which,

according to Sir Aurel Stein, cannot be later than the eighth century A.D. and may be earlier.

We cannot be too grateful that the magnificent life-size picture of the Buddha (FRONTISPIECE) and the small cover (XXI) were rescued from obscurity and made readily available for study. No choice from the fine yield of embroideries was better suited to remain in England.⁽¹⁸⁾ We refer our readers to the detailed descriptions opposite the illustrations for comparison of the Chinese sacred picture with the earliest Christian embroidery from Egypt (XIX) and the later European work of the thirteenth century known as "Opus Anglicanum" (XXX). All three are reproduced in colour to make the comparison as complete as possible. Compare also with Plates XXIX and XXXI.

According to a recent writer, embroidered pictures of the Buddha on a very large scale were known both in China and Japan previous to the T'ang period. He refers to some as much as fifty feet high! These large embroideries were considered to be more suitable than painting for the representations of the Buddha when intended to be seen from a distance.⁽¹⁹⁾

Buddhism was made known in China during the Han dynasty by the Chinese envoy Chang Ch'ien upon his return in 126 B.C. from his mission to the Indo-Scyths on the northern bank of the Oxus River after an absence of thirteen years, during ten of which he was held prisoner by a branch of the Turks in Eastern Turkestan. In 67 A.D. official recognition was given by the Emperor Ming Ti to Buddhism as

a religion of China⁽²⁰⁾; when evidence becomes available, its influence is seen to permeate Chinese art, and is later reflected in that of Japan, where under Indian and Chinese influence the new religion became established, receiving particular encouragement from the Empress Suiko Tenno (593–628 A.D.).

To Japan is due the preservation of a magnificent embroidered Buddha picture generally attributed to China of the T'ang period (618–906) and therefore roughly contemporary with the one from Turkestan, although by some authorities a later date has been given to it. There are, however, very close resemblances between these two pictures and probably the earlier date may be correct. This wonderful silk picture is in the Kwanjuji monastery, and is known as the Preaching Buddha. He sits enthroned in the midst of a great crowd representing Bodhisattvas and other sacred beings, some of whom offer gifts; he is robed in red, at his feet the lotus flower, and on either side a lion in gold. In both these Buddha embroideries the Indo-Greek influence, familiar in the Buddhist frescoes of Ajanta and the sculptures of Gandhara, is apparent, but they are, nevertheless, characteristically Chinese.⁽²¹⁾ The close affinity of embroidery and painting in Buddhist art as transplanted from India to Turkestan is apparent on comparing this picture with paintings found also in the Caves.

The great collection of textiles in the Imperial Treasury at Nara, Japan, includes Chinese embroideries. This treasure-house—a wooden building of the eighth century, known as the Shōsō-in—may be described as the oldest “museum” in

the world ; especially when coupled with the collection in the Hōriū-ji, a temple founded at Nara by Prince Shōtoku (607 A.D.). The Shōsō-in was built to contain gifts in honour of Vairocana Buddha, and in particular the Imperial treasures left by the Emperor Shōmu (724–748 A.D.) ; the building was erected forty-nine days after his death. At the time of their donation a prayer of dedication was offered, which, after a eulogy to the departed Emperor, continues : “ We humbly pray his spirit may (for this meritorious act of ours) be driven in his sacred chariot towards the jewel-like regions within the bosom of the lotus flower, where his soul may enjoy pure bliss eternally, and be able to attend the congregation of those who listen to Vairocana’s preaching ; and to be permitted to ramble through the universe . . . to confer blessings on millions of human beings.” ⁽²²⁾

It is claimed that these treasures, gathered together from 749 to 756 A.D. and undisturbed for over eleven hundred years, illustrate history as in no other land. Inasmuch as they are the personal possessions of one man, this is true of the Shōmu collection. The decorated textiles range from very fine paintings on fibre cloths of bark and ivy, some of them so fine in texture as to resemble silk, ⁽²³⁾ to needlework on rich silk brocade. One specially to note is an aya with bold embroidery of the lotus, resembling the finer piece from Turkestan. These fabrics, which include more primitive cloths, form an epitome of textile history of extreme interest. A catalogue of them was made at the time of the donation and follows the memorandum of dedication from which the above prayer is quoted.

PLATE XLIII

1. Corporal, in cut linen work. The cut-away parts of the linen leave squares connected by much smaller squares which have a cross worked in gold on each. The larger squares are worked in laid gold thread with a small proportion of blue and rose silk; and beads are used for the eyes of birds. The outlines are formed by a fine blue silk cord. The edging is a fine silver metal bobbin lace. $18 \times 15\frac{1}{2}$ ins. (p. 246).

Sicilian, 16th century.

2. Part of a fine linen cloth, in cut work or reticella. Within a frame of very delicate embroidery an open pattern is worked on a very slight scaffolding formed by the few threads not cut away, needlepoint lace and darning stitches being used. Very tiny black beads for the birds' eyes. Approx. 4 ft. \times 3 ft. 9 ins.; the portion shown 14 ins. \times $12\frac{1}{2}$ ins. (p. 244).

Kunst-Gewerbe Museum, St. Gallen.

Italian, 16th century.

3. Portion of a linen border, embroidered with red silk by counting the threads. The darning stitches all worked in one direction. (Compare for the same kind of work and its long continuance through the ages Plate XXIII.) 5 ins. wide; 72 and 60 threads per inch (p. 246).

Herr Fritz Iklé Collection.

Greek Islands, 17th century.



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One of the oldest Japanese silk embroideries is in the Chūgū-ji nunnery at Nara, about which there is clear documentary evidence from the Suiko period when the Empress of that name gave much encouragement to Buddhism. It is known as the Tenjūkoku-mandara, or the Western Paradise of Amida. It is none other than a memorial to Prince Shōtoku and was worked soon after his death early in the seventh century by the ladies of his household at the command of his widowed consort, who sought to comfort herself by the contemplation of the "Pure Land" to which her husband's soul had departed. The embroidery is a much-worn hanging apparently divided into panels representing various scenes; there are sacred beings poised on lotuses, buildings with people within and persons moving about outside, singly or in groups. Two figures from such groups are illustrated (XXII); the quaint costumes present a sharp contrast to the Chinese styles, and they probably indicate the ordinary dress of Japan at the time. Originally in the border were a hundred tortoise forms, inscribed with characters identifying the designers with Chinese and Korean families long domiciled in Japan.⁽²⁴⁾ Chinese weavers are known to have been in Japan from about the third century, and the cultivation of the mulberry became general in the fifth.

Both in China and Japan embroidery did not rank less in importance than painting, and it is not difficult to believe that the wonderful purity and brilliance of colours obtained by the skilful dyeing of silk, aided by its lustrous quality, influenced the painter. The application in painting of gold

was by an inlaid method called Kirikane, which, in the use of strip gold, resembled that used in embroidery by the laying of flat strips of gold with a stitch of silk thread, before the adoption of gold wound round a core of silk, as in the T'ang examples from Turkestan. The gold embroidery on a Buddha figure of the T'ang period recovered in Turfan by a Japanese exploring party was found to be laid by the older or " Kirikane " method.⁽²⁵⁾

Turning again to the examples from the Caves of a Thousand Buddhas, a special interest will be found in the embroidered cover before mentioned (XXI). It is a woven silk brocade embroidered in polychrome silks and metal threads. Both this piece and the small strip with it are astonishingly familiar; they bring us with a jump into the sixteenth and seventeenth centuries, because not again for close upon a thousand years have we any like embroideries to compare with them. In the seventeenth century European embroiderers were copying the style and method of the Chinese embroidery then being brought to the Western markets; these examples, which, from definite evidence, cannot be later than the ninth century, may easily be mistaken for those of the later period. A few fragments of similar style in the Louvre were brought from the Caves by M. Paul Pelliot's expedition, which followed Sir A. Stein a year later, and there are some at Berlin.⁽¹²⁾ The little Buddha (XXI) is worked in chain stitch on silk gauze, a characteristic of Chinese embroidery of later times, and it may once have belonged to a larger piece. The weaving of these silk gauzes is exactly that of the Peruvian cotton fabric

PLATE XLIV

1. Burse, embroidered entirely in tent stitch with gold and silk threads. The gold is unusually thick, and is twisted over a core of silk and worked in the same manner as the silk threads. The subjects are the Annunciation and the Crucifixion. $11 \times 11\frac{1}{2}$ ins. (p. 254).

French, 16th century.

2. One of a set of four bands illustrating the biblical story of Joseph. This one illustrates his skill as the interpreter of dreams. On the left is the fulfilment by Pharaoh—on the return of his chief butler and baker—of Joseph's interpretation of their dreams while in prison with them, and on the right is illustrated Pharaoh's own dream of the fat and lean kine and the seven large and small ears of corn. Ground of pulled work in green silk, with subject in darning. $9\frac{1}{2}$ ins. wide (p. 247).

Kunst-Gewerbe Museum, St. Gallen.

Italian, 16th century.



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(p. 110) and the Italian linen work common from the fifteenth century onwards. The name "gauze" is said to be derived from the fabric having been made at Gaza, but it did not originate there, as some suppose; it probably has no one place of origin, but the method was that probably first used in early basketry and it is still found to-day in any basket-maker's shop. The change in appearance is due not to the method, but to the material.

The Chinese and Peruvians may have adopted the gauze foundation for embroidery on fine close-textured loom-woven fabrics quite independently, but those who favour a Mongolian origin for the Peruvians would assume for them a common source. Some very fine transparent patterned silk gauzes found in Turkestan have small patterns embroidered in buttonhole and other stitches reminiscent of the early references to open-textured silks made in the island of Cos (p. 29). A few fragments have very beautiful embroidery; that of the shoe (II) very fine gold work. The triangular piece (XXII) has some "tie dyeing," of which there cannot be much earlier known.

To compare with these there are the beautiful embroideries and silk weaving which came from Chotscho as a result of the Prussian expedition to Turkestan in 1904. Chotscho, a city of Turfan, flourished about the fifth to ninth centuries, and was finally destroyed by the Mohammedan conquests. It contained little but monasteries, temples and tombs. Turfan was on the high-road of communication between East and West in the eighth and ninth centuries. It is not precisely

known what the inhabitants were; Buddhism was the dominant religion ; but in the opinion of Dr. von Le Coq, who directed the expedition, their art was influenced from Persia and India rather than from China; an English authority considers that the Chinese element has been under-rated.⁽²⁶⁾ The silk weaving (XXII) certainly is Chinese rather than Western, and an embroidered Buddha worked in chain stitch very closely resembles the little Chinese Buddha and others which came from Turkestan.

Of the two illustrated (XXII), the dragon has the style of the Chinese as later known to us, and may be compared with the dragons on the embroidered robes of the marble figures of Korean mandarins of the Ming period. One of the two in the Victoria and Albert Museum, holding a patent of nobility, closely resembles this Chotscho dragon, and at the same time carries us on to the actual stuffs later known to us. The figure detached from a group on a silk fragment is more puzzling. It is represented on a lotus, and the embroidery closely resembles in colour and method the same form on the Turkestan examples.

There are no other examples in actual needlework of this period which can be used for comparison except the scraps from Egypt. A small fragment of about the same date has Sassanian influence : it is in blue and red wool on linen and is of somewhat unusual character from this source, but it is representative of a kind of needlework which must have been familiar along the route which lay between India and China and the West (XXII). The silk weaving of India is known of Vedic times, when its use was enjoined for certain religious

ceremonial, and this custom is still retained. Silk is mentioned in the Manu writings, and it is said of the first Indian bishop, Agæus, who was a follower of Thaddeus, one of the seventy disciples of Christ, that he was a silk weaver. Megasthenes, the Greek historian of the third century, refers to the rich wearing apparel of the Indians. "Their robes are worked in gold, and with various stones, and they wear also flowered garments of the finest muslins."

Right from the Black Sea to the very frontiers of China the way was open for trade across the Steppes. Bactria, a country rich in mineral treasure, had gold in plenty and precious stones—the ruby and lapis lazuli. Here were the Gryphons which, in legend, guarded the gold of Central Asia; here was the vine which the Chinese traveller Chang Ch'ien carried back to China when he returned home after his long imprisonment. There were regular trading routes before the extension of the Greek colonies by Alexander; and China had communication with the West before Han times through Chinese Turkestan. Communication between India and the West was not so difficult even along the earlier trading routes before the great road was begun by Alexander which stretched from the western frontier to the Ganges—the "royal road" travelled by Megasthenes, with its great caravanserai capable of sheltering two thousand men, and well supplied with water from a number of wells.

"From prehistoric times trade routes have connected India with the West. The easiest and possibly the oldest was the Persian Gulf route running from the mouth of the

Indus to the Euphrates and up the Euphrates to where the road branches off to Antioch and the Levantine ports. The overland route from India passed to Balkh, and from Balkh either by river down the Oxus to the Caspian and from the Caspian to the Euxine, or entirely by caravan road which skirts the Karmanian Desert to the north, passed through the Caspian Gates and reached Antioch by way of Ktesiphon and Hekatompylus; lastly, the circuitous sea-route down the Persian and Arabian coasts to Aden, up the Red Sea to Suez, and from Suez to Egypt on the one hand, and Tyre and Sidon on the other. It must not be supposed that merchandise travelled from India to Europe direct. It changed hands at Balkh, Aden or Palmyra, and was, no doubt, often bartered by the way.”⁽²⁷⁾ Of all the treasures which travelled along these ancient roads, none carried influences into Western Art greater than did the woven and embroidered patterns in the rich silks which became so greatly desired at the Byzantine Court.

Byzantine commerce during Justinian’s reign included raw and woven silk, linen, flax and silk mixtures. The trade between Constantinople and Germany was through Bulgaria and Hungary; the rising commerce of Venice and Genoa brought Venetian merchants to the Levant in the ninth century. With the rise of Mohammedan rule the Arabs, from a nomadic existence, through their sweeping conquests became a most powerful and wealthy nation. In their great development of manufactures, none had more encouragement than that of textiles; their embroidery had permanent influence in Europe. At the courts of the Fâtimide Caliphs of Egypt magnificent garments

PLATE XLV

1, 2. Centre and one corner of a linen cloth. The ground is formed of pulled threads in regular groups both ways, these being sewn over with brown silk, making a netlike ground resembling lacis. The pattern left in the linen has additional threads darned into it as in lacis, and is heavier therefore than the fabric itself. The cloth is 21 ins. square, centre $5\frac{1}{4}$ ins. (p. 247).

Kunst-Gewerbe Museum, St. Gallen.

Italian, 16th century.

3, 4. Cushions at Hardwick House, in Turkey work, one which may have been made from three different pieces, has a ground of white with red and blue spots. The other has a white ground with irregular black spots suggesting miniver. The circular device is the Cavendish snake crest (p. 268).

The Duke of Devonshire.

English, 16th century.

5. Epitaphios Sindon or Bier cloth. With the exception of the flesh and hair, which are worked in very fine split stitch, the whole is embroidered in gold metal thread laid down over padding on a ground of red satin. It has been mounted on blue satin of perhaps a later date, probably in Asia Minor, and this is embroidered in fine chain stitch and silver plate sewn down over a padding of thread characteristic of that locality; the stems are in silver thread. Spangles were used to enrich the work, but few remain. Fringe of gold metal. Approximate size of illustration, 6 ft. wide (p. 255).

Canterbury Cathedral.

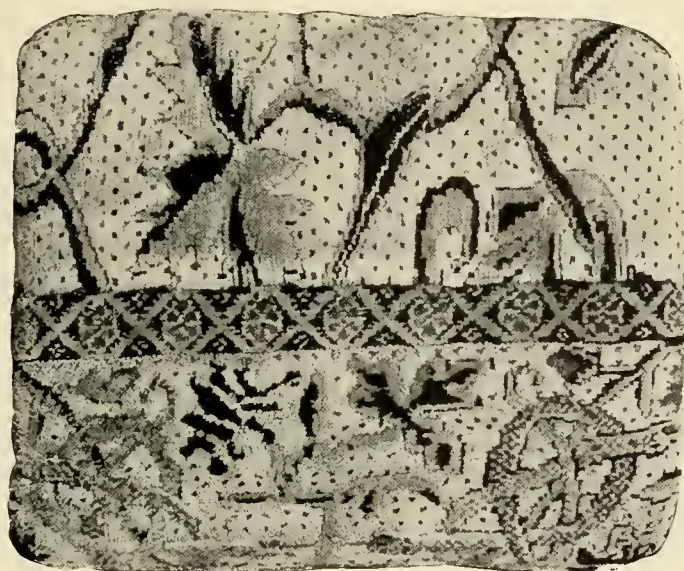
Greek Church, 16th century.



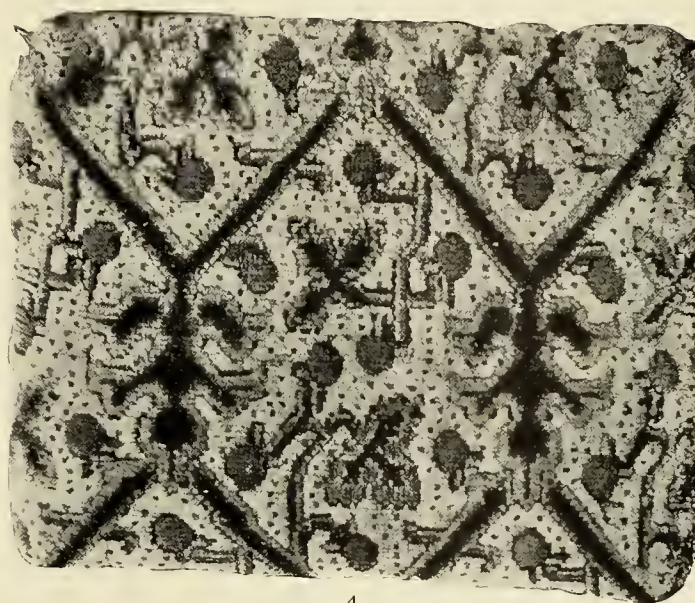
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were worn ; there were hangings of silk woven with gold, brocades and damasks with patterning not always conforming to the limitations imposed by the Mohammedan religion. The splendour at the court of the Caliph Harun al-Raschid is described in "The Arabian Nights," where even a prince of Persia was so much impressed that he "thought himself to be in one of those delicious palaces that are promised us in the other world. He had never seen anything come near the magnificence of the place he was in. . . . The carpets of this noble saloon consisted of one piece of cloth-of-gold embroidered with bunches of roses in red and white silk ; and the dome, painted in the same manner, after the Arabian fashion, presented to the mind one of the most charming objects. In every space between the columns was a little sofa adorned in the same manner, . . . and looking out on the most delicious garden, the walks of which were of little pebbles of different colours, of the same pattern as the carpet of the saloon ; so that looking upon the carpet within and without, it seemed as if the dome and the garden with all its ornaments had been upon the same carpet." (28)

But not alone within the palaces, but outside, were these sumptuous fabrics in use, for there are descriptions of magnificent tents of cloth-of-gold and of embroidery. By the side of these rich textiles there was the linen clothing embroidered either with wool or silk in the fashion of nomadic races. The everyday use of this linen embroidery is demonstrated by a child's tunic from a grave in Egypt (XXIII). Whether the small wearer of this dress belonged to great or common

folk little matters; it serves to show the use of embroidery in all-over patterning at a time when the same kind of decoration was being done on the loom. This little dress is embroidered with woollen thread, but the numerous fragments which exist from Egypt show that linen received very elaborate treatment in beautiful silk embroidery and that it must have been in quite common wear. The darning stitches here used—in weaving called brocade—of the Arabic and Eastern work is met in the lace stitches of the Near East and the Orient. An open-work border in double running and pulled work is an example of Arabic embroidery which was carried into Spain and, like the other, still influences those countries bordering the Mediterranean and beyond (II). It is an early example of that development of stitching which later merged into the needle-point lace stitches and reticella.

The Arabs developed silk weaving in Sicily and Spain, where the silks of Granada, Cordova and Almeria became notable. They had possession of Narbonne, which was formerly a Phœnician colony and had become an important centre of trade; and through the Jewish merchants there these Spanish silks found their way northwards. Everywhere silk was desired, whether it issued from Byzantine or Sassanian looms. The craft of weaving ever more advanced as demands were made upon it; the embroiderer accomplished a skill in the use of gold and the fine silk threads almost incredible but for the evidences which exist in the later works, and in the fragments which have been preserved either in tombs or enclosing relics.

PLATE XLVI

1. Linen hanging, with the Tree of Jesse. The embroidery is in coloured silk and linen thread in flat stitch ; there are the needlepoint lace stitches characteristic of this style of linen work, and here used to form a great variety of patterns on clothing. The figures of kings are poised on the extremities of branches in an unusual manner. The border is of oak and pomegranate with beasts and birds, and the coats-of-arms of two Swiss families are in the top corners. 5 ft. 6 ins. \times 4 ft. 6 ins. (p. 248).

Collection of the late Herr Leopold Iklé.

Swiss, 16th century.

2. Two small linen covers or cushions at Hardwick House, worked in red, blue and gold silk. The open parts are pulled with overcast stitch ; a close outline of raised satin stitch is used in parts. Approximate size, 22 ins. square (p. 247).

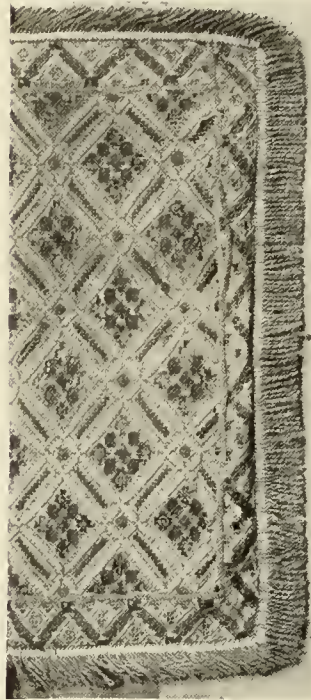
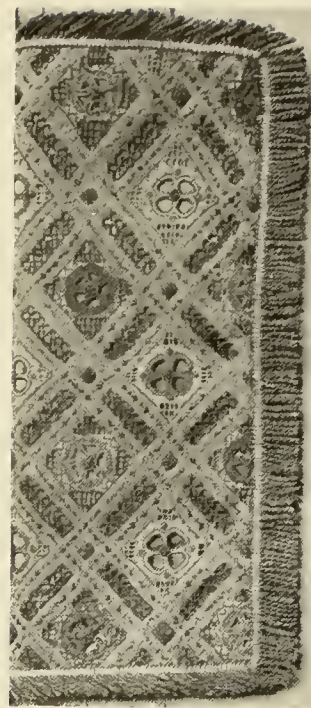
The Duke of Devonshire.

16th century.

3. Border of linen. Illustrates a common kind of embroidery in back stitch or double running with emphasis where necessary. This is in red silk. 4 ins. wide (p. 247).

Kunst-Gewerbe Museum, St. Gallen.

Italian, 16th century.



Amongst the invaluable records are those which are to be found in the works of other craftsmen. Whether the sculptor imitated the embroidered work by choice or under demand matters little; he did imitate it, and by so doing has left the best memorial of these splendid early mediæval textile craftsmen. Not content to represent fabric as the Assyrians represented the elaborate fringes, tassels and appliqués as being necessary to true and complete delineation, the Byzantine sculptor actually copied embroidered forms when it was not his purpose to suggest embroidered material. The twists, galons, stitches, ribbons, appliqués, interlacings and knots proper to textile craft were worked into the sculptured patterning, as though the marble itself possessed the supple nature of the textile rather than its own peculiar characteristics of rigidity. A writer on this aspect of sculpture with truth asserts that some of it shows so decidedly the influence of embroidery that it is quite easy to reconstruct the design of the stuff from which it was borrowed, and he gives many examples over a wide area, from east to west, which demonstrate the fact that the sculptor, like other craftsmen, seeking inspiration for his own material, found it in the beautiful work of his fellow-craftsmen the embroiderer and weaver.⁽²⁹⁾ When one sees these borrowings not only in the delicate lace-like sculpture of the East but in the more solid Romanesque of the West, one speculates as to how relief sculpture might have developed if that craft had been before and not behind that of the textile craftsman.

The Jewish religion, which prohibited the use of imagery

in any form, restricted design to "flowers and other fruits of the earth" and to script. When the faith of Islam was promulgated by Mahomet he strictly followed Jewish thought in this regard, but in practice it was not always observed by his followers any more than by the Jews. On the other hand, the early Christians, under Greek and Oriental influence, maintaining the tradition of pictorial expression as in former times, found in it the means for teaching the faith to the unlettered; and this custom persists to the present day, particularly in missionary work. These fundamentally different modes of expression are to be found in areas dominated by the two great opposing creeds of Christianity and Mohammedanism, but they sometimes meet. An example is that of a Spanish corporal belonging to the Christian Catholic Church in which a pictorial representation of the Crucifixion forms the central motive and is framed in a border of purely Arabic design, non-symbolic, resulting from the Saracenic occupation of the Peninsula and its conversion to Christianity.

Arabian and Jewish writers have expressed themselves as unable to describe the magnificence of the city of Constantinople, "which over all others was the sovereign." Of it the traveller Benjamin of Tudele says, "This city has no parallel in the world." He describes with amazement the incomparable richness of S. Sophia, the beauty of the palaces, the private houses filled with gold, purple and silk: "One cannot see any part of these habitations except crammed with such riches, and the motley splendour of the streets filled with people so magnificently arrayed that they all resembled the children

of a king.” Another writer finds himself “dazzled with these sumptuous towers, these sumptuous palaces, this sumptuous city.” In the Middle Ages, says Diehl, “the entire world under the cold fogs of the North, by the long Russian rivers, in the counting-houses of Venice and the castles of the West, dreamed of Byzantium as an incomparable city full of riches and spendthrifts; as a city unique in the world, all shining in a glittering radiance of gold.”⁽³⁰⁾

TENTH TO TWELFTH CENTURY

ALTHOUGH here and there are fragments of embroidery, such as the seventh-century scrap from the monastery of St. Maurice (XX), there is nothing known in Europe which corresponds to Byzantine splendour until the tenth century. Then we have an outstanding example of really sumptuous needlework in the vestments of Fridestan, Bishop of Winchester, from the tomb of St. Cuthbert at Durham (XXIV). This embroidery is distinguished by the skilful use of gold; the Anglo-Saxons were expert in gold textile work as they were in jewellery. Scraps of strip gold in the British Museum from Anglo-Saxon graves in Kent and other places in England appear to have been used in weaving: in most of the fragments the warp thread, which might have been of flax, has wholly perished, but the gold remains in position as when woven; one small scrap has the warp threads complete with the gold in a diaper pattern common to such woven work. They are all narrow braids, such as may have been used as trimmings on garments, but the appearance of some fairly long thin strips of gold warrants a conjecture that they had been used for embroidery. In Scandinavia similar gold-woven fragments are known and some passementerie of gold wire, which certainly suggest dress trimmings. In the beautiful braid-like jewellery of Anglo-Saxon goldsmiths can be seen many a pattern which would be paralleled in the needlework

PLATE XLVII

Linen hanging, embroidered with coloured silks and gold threads,
with an inscription in old German :

“Unss Engel wundert all gelich
Das doch der mensch erderich,
Setzett all sin synn und g . . .
Alein uff zittlich hab und guot,
Buwen Stett und schlösser vest
Und sind doch alsampt arme gest.
Ja, da sy sollten Ewig sin,
Da häwen sy gar wenig Pyn.”

Freely translated, it reads : “ We angels always wonder that men are so earthly. They set all their thoughts only upon present things. They build towns and strong castles, and yet are altogether poor guests. Yes ! where they ought to be eternal, there build they very little.” This fine example of linen work, characteristic of South Germany (i.e. Switzerland) of this period, is unusually rich in colour—brown, dark and light blues, black, with gold metal embroidery on wings and girdles. An incredible variety of stitch combinations which reproduce the woven stuffs of the day. Some of the stitches are evidently copied from those of needlepoint lace (p. 248).

Herr Fritz Iklé.

Swiss, 16th century.



of the time. A seventh-century jewel found at Twickenham, now in the British Museum, probably of Kentish make, has five garnets set in twisted gold wire precisely as the stones might have been mounted by the embroiderer.

Lacking early evidence in the fabric itself, it is found in many gracious allusions by those who knew and valued it. Aldheim, Bishop of Sherborne (680), writing in praise of virginity, asserted that chastity alone did not form an amiable and perfect character, but needs to be accompanied and adorned by many virtues, which he symbolised by weaving, "as it is not a web of one uniform colour and texture without any variety of figures that pleases the eye and appears beautiful, but one that is woven by shuttles filled with threads of purple and many colours flying from side to side and forming a variety of figures and images in different compartments with admirable art." This denotes a high degree of skill and would include embroidery. The good bishop himself (died 700) possessed a robe "of a most delicate thread of purple adorned with black circles and peacocks," probably of that purple dye derived from the shell-fish on the west coast of Ireland, known to the Phœnician navigators and sought by them many centuries before, and greatly admired by the Venerable Bede, who describes it as "a most beautiful colour which never fades with the heat of the sun or the washing of the rain; but the older it is the more beautiful it becomes." The peacocks betray Eastern origin in design.

Outside the monasteries, wall hangings and vestments for

churches were embroidered with sacred subjects; but the industrious Anglo-Saxon women did not neglect the adornment of their own chambers and clothing. Linen and wool must have had the greater place in their domestic requirements, silk and gold being far too precious. Their husbands' exploits were glorified in their embroidery—a foreshadowing of such fine needlework as became known in the Bayeux Tapestry and later in German work. The deeds of Brithnod, Duke of Northumberland, were embroidered by his widow Edelfreda on a curtain which she gave to the church of Ely in the tenth century. Croyland Abbey was greatly enriched by such gifts. Witlaf, King of Mercia, gave a curtain which had the siege of Troy embroidered with gold for it to be hung in the church on his birthday. The coronation mantle of Edward the Confessor, embroidered by his queen Editha, went to Croyland in the eleventh century. The names of many other Anglo-Saxon women embroiderers have been quoted over and over again with those of men, who had their own share in the enrichment of the church in Anglo-Saxon England. St. Dunstan, born at Glastonbury, bishop there and afterwards at Canterbury, is remembered for his learning, but also as a skilled craftsman. William of Malmesbury tells of a robe the embroidery of which was designed by St. Dunstan and worked in gold; that he made other designs for embroidery is known.

The Danish Queen Emma, daughter of Richard, Duke of Normandy, both when wife to Ethelred the Unready and afterwards to Canute, is known to have given fine embroideries

to abbeys and monasteries. Canute, on becoming a Christian, participated in these gifts. To Romney and Croyland they gave altar cloths and vestments embroidered with golden eagles, one being of shot red and green silk with golden orphreys at the sides and across the top.

The first mention of "orphrey" is in Domesday Book, where "Alvide the maiden" receives from Godric the Sheriff for her life half a hide of land, "if she might teach his daughters to make orphreys."

Queen Matilda left in her will to the Abbey of the Holy Trinity "my tunic worked by Alderet's wife, and the mantle which is in my chamber to make a cope."

The rich materials of the East became increasingly available, and when Benet Biscop in the seventh century returned from his journeys to Rome with books and vestments, he must also have brought materials for others to be made by Saxon writers and embroiderers. Amongst the skilled workers who came with him to England were probably some trained in needlework. How much of this earlier work was lost with the destruction of the abbeys by the Danes can never be known.

In the eighth century Offa, King of Mercia, and Charles the Great assured mutual protection to merchants trading in their respective dominions. English merchants travelled to the fairs in France, and some were settled there. The Colloquy of Abbot Ælfric in an old Saxon volume in the British Museum, written in dialogue form, gives some information as to the distant trading of the time. An Anglo-Saxon merchant

replying to questions gives this account of himself: "I am useful to the King and to ealdormen and to the rich and to all people. I ascend my ship with my merchandise and sail over the sea-like places and sell my things, and buy dear things which are not produced in this land; and I bring them to you here with great danger over the sea: and sometimes I suffer shipwreck with the loss of all my things, scarcely escaping myself." To a further question "What do you bring us?" he answers: "Skins, silks, costly gems and gold; various pigments, wine, oil, ivory, onchalus, copper, tin, silver, glass and such like."⁽¹⁾

King Athelstan in the tenth century made a law whereby a merchant who had made three voyages in a ship with a cargo of his own received the rank of thane. During the reign of Edward the Confessor, English trade with the Continent greatly increased. On the testimony of William of Poitiers, the spoil taken from England by William the Conqueror was in part given to the Church; some went to Rome, "much of it was so rich that it would have been admired even in Constantinople."

During the tenth to the thirteenth centuries the needlework of our own country had a reputation as the most beautiful, with distinctions peculiar to itself; this reputation it still enjoys to-day. This individuality may have been due to the isolated position of a land where the people, mixing less with other nations, could derive foreign ideas only from those who travelled. Such conditions demand more initiative, more experiment with available materials; and it may be

PLATE XLVIII

Linen hanging. The square central subject enclosed in a border with a Latin inscription is the Nativity, the Magi approaching from a mountainous background on the right, the shepherd scene on the left; in the foreground is the Adoration of the Child; above is the Annunciation, and below the Resurrection. In each corner the Evangelists' symbols; other figures are those of saints. The embroidery is very rich in silk, gold and silver passing, sewn down with red silk; flesh in split stitch, some hair in purl. This is a most sumptuous example of gold work on silk. 3 ft. \times 2 ft. 6 ins. (p. 250).

Herr Fritz Iklé.

German, 16th century.



to these circumstances in some measure that the remarkably fine technique of the English work of this period should be ascribed. There is certainly a marked distinction in the first example of English needlework which has come down in the tenth-century vestments of Bishop Fridestan found in St. Cuthbert's tomb (XXIV). It is, however, an isolated example, there being nothing precisely of the same period either in England or any foreign land with which it may be compared.

St. Cuthbert, Bishop of Lindisfarne, died in 758, and during the troublous times when the Danes harassed the Anglo-Saxon Christians of northern England, his body was carried from place to place by his devoted followers, and finally resting, his shrine became sacred to pilgrims. King Athelstan, son of Edward the Elder and grandson of Alfred the Great, who succeeded to the throne in 925, presented gifts to this shrine in 934, and in the inventory of these gifts is special mention of a stole and maniple. When St. Cuthbert's tomb at Durham was opened in 1828, these vestments were taken from his coffin and placed in the library of Durham Cathedral. Both stole and maniple bear the same inscription, identifying them with Ælfflaed, second queen of Edward and stepmother of Athelstan, recording the fact that she had them made for Fridestan, Bishop of Winchester 905-31. Ælfflaed, who died in 916, was—amongst other royal ladies—a great patron of embroidery; the four sisters of Athelstan were distinguished for their skill as embroiderers. Athelstan, it appears, was well schooled, and the beauty of

this work sets the seal for all time upon the reputation which historians have made for Anglo-Saxon embroiderers.

The extreme fragility of these vestments demands for them the utmost care; therefore the privilege of close examination and analysis can seldom be accorded. Some few years ago two specialists were permitted to make a very exhaustive microscopic examination, such as will never again take place; they were enabled to record minute descriptions both of the materials and the technical methods employed.⁽²⁾ The whole work was done with gold and coloured silk threads, exhibiting in a remarkable way the close intimacy between weaving and embroidery which has already been noticed; the person or persons who executed this work had complete mastery of stitching and weaving in relation to embroidery. Its technical excellence expresses the eager religious spirit of the times, the sincerity of craftsmanship which, in English needlework, was to reach its apogee in the thirteenth century. When the tomb was opened, the beauty of the colours was remarked, but they have since assumed a brownish tint from exposure to light.

The panel on the same plate is interesting to compare with the St. Cuthbert vestments. It is an extremely beautiful example of embroidery in silver thread and untwisted silks. It presents a contrast to the stitch work of the English example; laid metal threads form the background as in the St. Cuthbert piece, the method alone being different. The provenance of this piece is unknown, but it has the early Byzantine style, although later than the English example. It

PLATE XLIX

1. Part of a Persian bed-quilt at Hardwick Hall, cotton, quilted with blue and red very fine back stitch, which at a short distance gives the work an effect of beautiful glowing purple. The design is arranged in a series of panels having large roundels in each corner and in the borders, which also contain four rectangular panels of hunting scenes. A small part of the outer border is that illustrated, which is approximately 25×18 ins., the whole quilt being about 10 ft. square (p. 250).

The Duke of Devonshire.

Persian, 16th century.

2. Counterpane, on plain cotton worked in fine chain stitch with coloured silks. A foliated centre panel with carnations is surrounded by trees, birds and winged figures.

Both quilts were sent to "Bess of Hardwick" by her son when on a visit to Persia, and have remained at Hardwick since that time. The portion shown is approximately 45×32 ins., the figures being 9 ins. high (p. 251).

The Duke of Devonshire.

Persian, 16th century.



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exhibits, at any rate, methods which must have been practised in Eastern Europe if not at the same time, then not much later (XXIV).

In France the monasteries were no less busy than those of England, not alone engaged on church work; for in the sixth century it is told of Bishop Arles that he forbade nuns to embroider their robes with flowers or precious stones, a sign that the clothing inside the monasteries had at that time a gaiety forbidden later.

The French bag of the eleventh century in the Treasury at Sens Cathedral has a technique of silk embroidery not altogether dissimilar from that used in the figures of the St. Cuthbert vestment, but—beautiful as it is—without the exquisite delicacy of execution. This bag, although used for relics, may in the first instance have had a secular purpose, while the earlier English example certainly belongs to the most precious work of the day, to be ranked with the rare jewels of every time (XXIV).

Charlemagne in the eighth century, whilst moderate in his ordinary dress, excelled in the magnificence of his state ceremonial garments, some of which were gifts from the Imperial workshops at Constantinople. He wore a tunic bordered with gold, a white dalmatic with embroidered borders and jewelled girdle; the rich brocade of Constantinople with a design of elephants so well known was probably used as a paludamentum; the lorium might be of cloth-of-gold jewelled. To complete this gorgeous dress were shoes with gold embroidery and precious stones. At the coronation of Charlemagne,

Eagberht, afterwards King of Wessex, was present, and during his two years' residence under the protection of Charlemagne must have acquired some habits in his own dress from his surroundings. Hugh Capet during his rule wore the monkish dress as Abbot of St. Martin, Tours. That church and also St. Denis received from his wife, Queen Adhelais, embroidered vestments made by herself.

Some Spartan abbesses of Valentia in Belgium imposed the rule of embroidery as a guard against idleness, "the most dangerous of evils." According to St. Viborade in the ninth century the monastery of St. Gall, so named from the Irish monk who founded it in the seventh century, possessed embroidered coverings for the sacred books, which, alas! have not survived the ravages of time to share the fame of the beautiful carved ivory book cover still amongst the treasures of this monastery.

Amongst the treasures in the cathedral of Bamberg is a chasuble made out of the coronation mantle or cope of the German Emperor Henry II (1002-24), which was embroidered by his queen, Cunigunda. The design is of interlaced circles with inscribed borders and filled with sacred subjects; originally it was worked on a purple silk ground. These silk and gold embroideries belong to the sumptuous and rarer works of the time; but wool and linen fabric would receive its decoration also, and probably in the Bayeux Tapestry we have an example of a kind of work far more extensively carried out in Europe than is generally supposed from this one example, whose preservation is due to its extraordinary

importance historically, rather than as a treasure of embroidery as it truly is.

Claimed both by France and England, perhaps with equal right, the Bayeux Tapestry is a unique historical document which at least one historian acknowledges to be the groundwork of his history of the times, and to which all students of history must turn from their books. As a record of a momentous event in the histories of two nations, if not of Europe, the Bayeux Tapestry stands alone in the faithfulness of its record; prejudiced it could not but be, but once the needle had stated the story, it was subject to no later translations under personal bias of this or that side. It keeps the story true as it was known at the time. "Material has certain advantage. Stitch work must tell its own tale simply and straightforwardly; it cannot lose itself in the rhetoric of Eadward's biographer or in the invective of William of Poitiers, and the tale which the Tapestry tells comes infinitely nearer to the genuine English story than it does even to the narrative of the Conqueror's laureate." ⁽³⁾

The Bayeux Tapestry is indeed a diary written with the needle. It tells, as in like manner the ancient Greek women told, the story of men's physical prowess. Except for historical reasons—and hardly that perhaps—it matters little who executed it, or for what precise object except as a record. Was it planned for Bayeux Cathedral to please Bishop Odo? Was it worked by Matilda and her ladies? Is it English work or Norman? Each of these questions have had the answers "Yes" and "No" of archæologists; and there may

never be accord between them. Could we but know whether it is the work of men or women ! The claim for English work because the women were known to be good embroiderers is not enough ; by the extraordinary preservation of St. Cuthbert's vestments we have actual evidence of the excellence of English work ; but we know that other nations also had learnt from the fine textiles and embroideries which issued from Byzantium, Syria and Alexandria.

Although it is mainly a story of conquest, there are episodes where one would expect to see women, yet they hardly figure at all ; the mysterious *Ælfgyra* has had different personalities assigned to her ; the woman in Edward's death-bed scene is supposed to be his queen ; besides these two no other woman appears but the one fleeing with a child from a burning house. Beyond these, the tapestry tells us nothing of women, and they may not have had any hand in its making ; we would be proud to claim it for women, but there were men embroiderers !

The two episodes " Here a house is burned " and " Where the messengers of Duke William came to Guy " give an excellent idea of the costume of the time ; and those scenes of country life and crafts are precisely what one would expect an embroiderer to delight in portraying.

Of all the sections, as needlework perhaps the opening scene is the most valuable. Edward, giving parting words to Harold, is seated on a throne in his castle, which is in Norman style. He is represented in rich clothing certainly embroidered, and so well preserved is the needlework that

PLATE L

1. Life-size portrait of Queen Elizabeth, from the original at Hardwick Hall, by an unknown painter. She is wearing a dress reputed to have been made for her as a Christmas gift by "Bess of Hardwick." Ruffs and cuffs of needlepoint reticella and lace; the kirtle of green velvet richly embroidered with gold thread and jewelled. Petticoat and stomacher apparently of white satin, powdered with devices in polychrome silks and gold thread. Round the bottom of the skirt is a little fringe of pearls. Embroidered shoes, cushion and hangings (p. 255).

2. Some of a large number of octagonal panels, about 14 ins. diameter, worked in tent stitch, with the little devices evidently taken from the herbal books of the day, and enclosed within an inscribed border. Most of them bear the initials E. S., signifying that they were either worked by Elizabeth, Countess of Shrewsbury herself, or for her (p. 263). (See Plate LII for their application.)

3. Five panels, embroidered on velvet with initials of Elizabeth, Countess of Shrewsbury. Strapwork in pale-coloured satin outlined with gold thread laid down, remainder of pattern in appliqué, emphasised with polychrome silk. Stag and monograms in metal thread. Strapwork both in colour and design evidently taken from some of the inlaid marble work in Hardwick Hall. The large panel is 24 × 19 ins., the smaller 16 ins. square (p. 262).

The Duke of Devonshire.

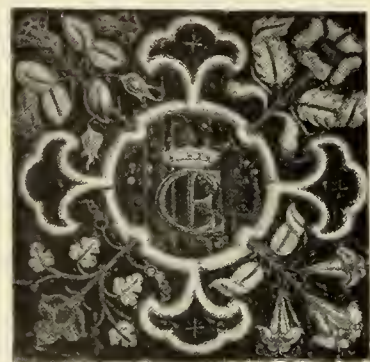
Hardwick Hall, 16th century.



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the method can easily be determined. The technique of the Bayeux Tapestry must not be confounded with that described in Chapter VII; that it should ever have been misnamed "tapestry" is evidence for the caution we suggest in the description of old work. The illustration of Edward on Plate XXV shows the needlework to have been done mainly in laid stitches varied with outline stitch, as in the face, in the trimmings of the robe, the shoes, and so forth ⁽⁴⁾; the whole of the embroidery was done in this manner in coloured wools on linen. Laid work is a speedy, straightforward method of mass embroidery, and since the covering threads lie on the surface, the most economical; it is common to all nations, and, although different materials (e.g. gold) change its character, it never varies in principle from the primitive methods on Plate I, which are repeated on the cap from Egypt (XVIII).

To Scandinavia of this period belong linen textiles decorated with wool by the method we call loom embroidery; with certain very marked distinctions it carries on the twined method which has been described of the Peruvian examples. A most remarkable piece of this ancient work, discovered by archæological research during 1912 in the church of Skog, Helsingland, has since 1914 been in the Historical Museum in Stockholm, where it is placed with Christian remains; it was probably once a hanging on the chancel wall. The picture represents the conflict between heathenism and Christianity, paganism being represented by a three-headed figure. The central point of the subject is a wooden church with

priest within celebrating Mass ; two bells in a turret are being rung from inside the building ; there are many people within and without ; round about are horses, dogs and birds. The date given to the picture is that of the transitional period between paganism and Christianity ; which in South Norway was between the middle of the eleventh and the beginning of the twelfth century.⁽⁵⁾

The fabric is linen with a weft much finer than the warp, producing the slightly ribbed texture of repp and also somewhat resembling fine tapestry weaving. The decorating thread is dyed sheep's wool, and, although in these fabrics it was sometimes—but rarely—inserted by the tapestry method in combination with the twined process, in this example the work is completed throughout by a series of twined stitches which approximate to embroidery on a finished fabric, and would in those conditions be described as outline and satin stitches. This is very clearly shown in the portion selected for illustration (XXVI).

The distinct characteristic of this Scandinavian method of twined loom embroidery is that the woollen thread is always looped over three warps and always follows the direction of the weft ; the effect of brocade, twill or tapestry is obtained by the varying rotation of the stitch. For the sake of clearness these variations are more fully explained with diagrams opposite the illustration. Between each row of twined woollen thread the fine linen weft is thrown across the shed as in the undecorated portion of the cloth ; and when beaten down is entirely hidden by the pattern, as in the tapestry

PLATE LI

1. Cape of embossed velvet, on which the pattern is shown by the light outline. The applied design is of satin, outlined with coloured cords. In England and in France also the patterns of brocade weaving were reproduced in outline in gold cord or spangles, evidently an idea taken from weaving (p. 258).

Victoria and Albert Museum.

Spanish, 16th century.

2. Satin cape; the border round is couched gold in outline, also the collar; the bands down each side are worked in strapwork design of metal threads sewn down, varied by conventional floral pattern and suspended drapery. Similar in appearance to applied strapwork in other materials used with embroidery. Is comparable to a certain extent with the beautiful embroidery belonging to the Master's vestment of the Order of Saint-Esprit (Henri II) in green velvet in the Cluny Museum (p. 258).

Victoria and Albert Museum.

French, 16th century.

3. Shoe, with doubtful attribution to Henry VIII. Red velvet with gold embroidery over padding; gold galon; silver sole, slightly chased (p. 258).

Mr. Percival Griffiths.

(?) 16th century.

4. Bag, with the arms of the City of London and the Honourable Artillery Company; with initials and date 1693 worked in gold and a little silk thread on silk (pp. 238, 259).

British Museum.

English, 17th century.



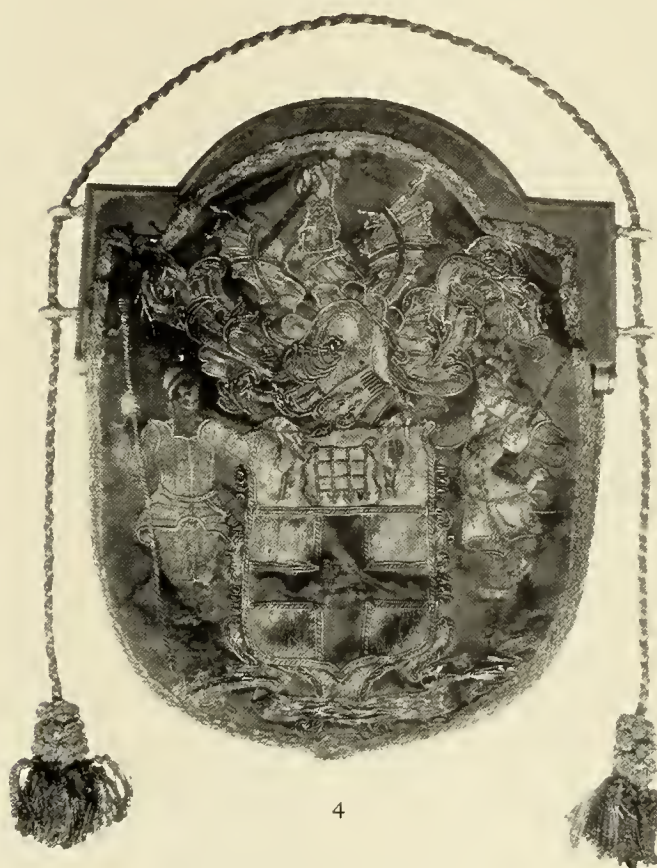
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method of weaving (p. 122). Some variations of these methods resemble the "Soumak" carpets, with the important difference that the twined weft of the carpet weaving is more essentially a structural element in the weaving, and if removed this quality would be impaired. On the contrary, in this Skog example of loom embroidery the fabric is complete in its own warp and weft, the pattern is decorative only and its removal would not in the least disturb the structural quality of the cloth, which is a true tabby weave.

An effect similar to this twined loom embroidery may be noted in many German needlework examples on linen, as in the Hildesheim cope (Victoria and Albert Museum), the Swiss altar cloth (XXXIV), the beautiful embroideries in the Convent of Lüne; also in much Italian work, in some gold work, in Peruvian twined work, in the Taniko borders of the Maoris, and, to go farther back to the practice of ancient races, in early basket work. For excellence of technique, the Scandinavian work of Skog is not behind that of the Maoris in their beautiful Taniko twined borders. It can surely merit no higher praise.

This twined loom embroidery, which the Swedish hanging shows to have reached a remarkable stage of development in Scandinavia, is certainly that of nomadic peoples, and persisted longest in the more isolated countries. In Sweden it is still practised; Norway and Iceland produced fabrics like the Skog hanging, the same form of work being known of embroidery on linen. The University of Oslo has a collection of ancient textiles which include tapestry attributed to 800 A.D. On the same plate for comparison with the

Skog hanging is placed one from Iceland worked on coarse canvas which, although of the seventeenth century, exhibits Scandinavian methods of earlier times.

It is told in one of the old Sagas, of Thorgunna, a woman from the Hebrides taken to Iceland when the Norwegians settled there in 1000 A.D., how her beautiful embroideries excited to envy less fortunate women, but since she would not part with her embroidered hangings and bedclothes, it was rumoured that she had employed witchcraft in their production. Thorgunna desired that on her death these treasures should be burned, or evil would befall those who took them. This proved so true that, after much misfortune, the embroideries were eventually destroyed.⁽⁶⁾ An old Saga refers to a woman Jungfru Ingunn living in Iceland about 1000 A.D. who made cloths and embroidered work "on which she illustrated holy men's lives, thus proclaiming the glory of God not only by speech but also by her own handicraft."

Most likely the bed coverings and such-like figured textiles depicted in Anglo-Saxon manuscripts represent embroidery in wool of similar type to that of Thorgunna. An old manuscript illustrates a Saxon state bed furnished with a material which may represent either a woven or embroidered pattern, but the coverlet, as well as a bolster cushion on a stool, certainly suggests embroidery. The eleventh-century mosaic in the monastery of Daphni in Attica with the subject of the Birth of the Virgin must truly portray the Greek style of bed of the time with hangings derived from Byzantium.⁽⁷⁾ The drapery over the bed in the manner of a valance is much

like that which continued to be used on the beds in the Greek Islands, but now is rapidly disappearing, and the style of decoration is also suggestive of those islands. The sheet on which the Mother of the Holy Virgin lies is embroidered in narrow bands, also exactly as the best sheets are now sometimes done by the Greek women.

The large hanging in Gerona Cathedral, ascribed to the eleventh or twelfth century, illustrating, within a circle divided into sectors, the Days of Creation, and in the border the Labours of the Months and inscribed with a passage from the book of Genesis, is worked in wool on linen and is Byzantine in character. It may be a type of work which influenced the production of the large wool hangings of Germany known in the fifteenth century.

The fabric in the shrine of Canute, King of Denmark (1080-86), at Odense is described as having eagles displayed in oval compartments, which is suggestive of Byzantine influence through Germany. In the Imperial treasury at Ofen has been preserved the coronation robe of St. Stephen of Hungary (1000), embroidered by his queen, Gisela, of which an authentic record exists. Its remarkably beautiful work ensured great care of it until the revolution under Kossuth, when it was seized and thrown into the bog of Orsova. It was recovered, its injuries restored, and was brought into use for the coronation of Franz Joseph, the late Emperor of Austria. The figures resemble, in design and stitching, those on the vestments of Walter de Cantilupe, of which there is a coloured photograph in the Victoria and Albert Museum.

Pope Leo IX wore for the consecration of St. Arnold, near Metz (1049), a chasuble of the old circular shape with hole in the middle, which was inscribed, "Stephen, King of Hungary, and Gisela, his dear wife, sent this present to the apostolic Lord John," which suggests a gift to the last-named Pope, who was contemporary with Stephen (1005-9).

For the dress of the time we have plenty of evidence in the numerous illuminated manuscripts, enamels, ivories and mosaics. The Anglo-Saxon Princess Etheldrytha portrayed in a British Museum manuscript is certainly wearing embroidered robes, which we should take to represent the richest dress of the tenth-century Anglo-Saxon women. The enamelled gold crown in the Museum at Budapest represents the Emperor Constantine Monomachos (1042-54), the Empresses Zoë and Theodora, three female dancers and the figures of Humility and Truth. The three royal figures wear blue robes sprinkled with ivy leaves suggestive of embroidery; the *loros* of the Emperor and the shields of the Empresses are embroidered with gems; the dancers wear rich dresses obviously embroidered and enriched with precious stones.⁽⁸⁾ Amongst ivories there is the one in the Cabinet des Médailles of Romanus IV and the Empress Eudocia crowned by Christ, where are the traditional squares and roundels in applied embroidery on white linen tunics whilst the upper robes are decorated with gems and tassels; the Empress wears the embroidered shield; underneath these magnificent robes can be seen rich figured linings.⁽⁹⁾

More even than these perhaps, because of their colour, the

miniatures of Nicephorus III in the Coislin manuscript in the Bibliothèque Nationale exhibit the magnificent ceremonial robes of the eleventh century, which unmistakably are of the most sumptuous silken fabrics enriched with jewelled embroidery. So heavy with gold and jewels is the scarf worn by the Emperor that a chain attached to his left arm is necessary for its support. The tunic has a deep band at bottom with a running scroll pattern which may represent pearls; the chlamys is of purple silk enriched with a trellis of pearls. The cushion at his feet is also of a rich pattern. In one of these miniatures the Archangel Michael is very splendidly robed in a linen tunic with handsome scrolled border and a mantle or chlamys with a semé pattern of stars and little flowers, whilst St. Chrysostom in priestly vestments has on his alb a deep embroidered apparel. The Empress Maria wears a blue robe with a trellis pattern, her shield (thorakion) is embroidered with pearls and gold. The dress of the courtiers in attendance upon the Emperor is distinguished by a like magnificence.⁽¹⁰⁾

These are no fancy inventions of the creative artist; the miniature painters, the ivory carvers, the enamellers, the workers in mosaic copied actual stuffs, just as later did the painters of the fifteenth century, first to please their clients, but for their own pleasure also; and in doing so, what did they not learn of their own craft?

The gifts by successive rulers included a hundred pieces of purple silk sent by Alexis I to the German Emperor, Henry IV, whose support he wanted against Robert Guiscard. The leaders of the first crusade, Robert, Duke of Normandy,

and Sir Eustache, brother of Godfrey of Bouillon, received silken stuffs. Manuel I sent, amongst gifts of wrought silver and gold, valuable textiles to the rulers of Germany, Conrad III and Friedrich Barbarossa. Wilbald, Abbot of Stavelot, in Belgium, had from him a fabric of "samit" for which Constantinople was especially famed. This was a silk of sixfold thread greatly prized.

Roger, the Norman King, when he became ruler of Sicily, found silk weaving established there under the Arabs, where, in the palace workshops at Palermo, were woven splendid silk fabrics, rivalling those of Constantinople, which it was the fancy of Saracenic rulers to inscribe either by embroidery or weaving. Roger was not slow to seize his chance to make for himself those rich fabrics which were so much coveted, and he enlarged the Imperial workshops and brought in Greek weavers from Athens and Corinth during his expedition to the Holy Land. Here was made for him the splendid cope or mantle which became later the coronation robe of the Holy Roman Emperors and is now preserved in Vienna; on which he chose to have on either side a tall palm tree a lion and camel in combat, and an inscription recording its manufacture in the Imperial workshops at Palermo in 1134.⁽¹¹⁾ The whole of this magnificent garment is embroidered on a ground of red silk in gold and silk threads, outlined with pearls; the gold is laid as in the wool embroidery of the Bayeux Tapestry, almost contemporary with it. This sumptuous garment verifies for us the historical records left by writers, and in the prized works of other craftsmen.

It is universally agreed that the well-known "dalmatic of Charlemagne" in the sacristy of St. Peter's, Rome, for its marvellous composition and beauty must be ranked amongst the highest and best of Byzantine embroideries, although there are more conflicting opinions as to its date than of any other. There are those who accept the story that Charlemagne wore it at his coronation by Pope Leo III in St. Peter's, Rome; which would make it of the eighth century. Some writers attribute it to the eleventh or twelfth century; whilst others—more recent—ascribe it to the fourteenth or even to the fifteenth. The vestment has obviously been much mended at various times and the old embroidery is partially covered. Is it possible that these restorations can have influenced the diversity of opinions as to its date? The dalmatic has a ground of blue silk, embroidered mostly in gold; the draperies are chiefly in basket and laid stitches, the faces in white split-stitch worked flat, the outlines in black silk, the hair and shadows in fine gold and silver, with dark outlines. The subjects are, on the front, Christ in glory with saints; on the back, the Transfiguration. The border has foliated scroll work and is plentifully sprinkled with clavi after the manner of Byzantine work, making the vestment a true "stauracin."⁽¹²⁾

TWELFTH TO THIRTEENTH CENTURY

TYPICAL of the rich embroidery practised in Western Europe during this period in which gold was much used is that on the vestments worn by our own murdered St. Thomas Becket during his sojourn in Sens, previous to his fatal return to England in 1170 (III and XXVII). The chasuble is of red velvet with orphreys of gold embroidery; the stole, maniple and apparels of the amice are embroidered in gold thread. Amongst the few perfect remains of the vestments of Archbishop Walter (died 1205) now in Canterbury Cathedral is the amice apparel, embroidered, on damask, and, like that of St. Thomas Becket, in gold with seven circles; in which the central one represents Christ enthroned in majesty. The buskins are of green silk with a lozengy diaper of gold thread; the sandals have scrollwork like that of the amice, embroidered with carbuncles and amethysts in collets of silk (XXVIII). The fragments of the vestments of Walter de Cantilupe from his tomb in Worcester Cathedral are likewise embroidered in gold thread and silk; the one illustrated is from the buskin (XXVIII). Resembling this so much that it might have come from the same workshop is a similar fragment at Sens with beasts in the scrolls, attributed to Pierre de Choissy (1274). A red sandal of Gilon H. Cormut (1292) has lions and griffins in the scrollwork. This gold embroidery shows a marked influence from the ironwork

PLATE LII

1. Curtain and valance of a bed which was used by Mary Queen of Scots when a prisoner in Lochleven Castle, 1567-8. A memorandum drawn up in 1860 by the father of Sir Charles Bruce, G.C.M.G., of Arnot, based on documents in the Arnot Charter chest, gives the following details: "The tapestries, etc., left by Queen Mary after her flight from Lochleven Castle in May 1568 remained in the castle till it was abandoned, when they were removed to Kinross, the residence of the Earls of Morton, who at that time held the estate and barony of Kinross, and remained in their possession until 1765. In that year the estate was purchased by Sir William Bruce, and personal property, including the curtains, also passed into his possession." The curtains remained in the Bruce family until 1920, when they were sold at Sotheby's by Sir Charles Bruce. The curtains and valance are made of a thick cherry-coloured cloth, which is divided into panels by strips of embroidery worked directly on the cloth, the panels themselves being decorated with three vases of conventionalised flowers repeated and containing respectively carnations, pomegranates and roses; similar flower motives compose the design in the strips, borders and valances. The embroidery is partly that of black velvet applied, the outline of which is in gold silk cord, and is further enriched by embroidery in basket stitch over padding with gold silk in the manner of the laid metal threads; the stems are of blue cord, with a thicker one of gold on each side; the remainder is in gold silk of two shades, with touches here and there of pale blue, these details being worked in satin stitch over a passing. The whole effect is wonderfully rich and beautiful, and the colours retain their freshness. Width, 44 ins.; length, 71 ins. Valance, 56 ins. wide, 10 ins. deep (p. 262).

Royal Scottish Museum, Edinburgh.

Scottish, 16th century.

2. Portion of border from a carpet of appliqué. The ground is of pale rose-coloured cloth, with the pattern applied in cloth of various textures and colours, enriched with embroidery and outlined with cords. Border approximately 24 ins. wide (p. 262).

Sir Philip Sassoon.

Spanish, 16th century.

3. Portion of the "Marian" hanging at Oxburgh Hall. Of green velvet with a meandering scroll pattern in laid gold, and with canvas-work panels applied as described in the text. Some octagonal panels bear monograms, one of them that of Mary Queen of Scots, others various devices, all having inscribed borders; the smaller panels have creatures of the earth and sea, some fabulous, others emblematic, with their labels, e.g. Phoenix, Unicorn, Dove, Eagle, etc. (p. 264).

Sir Henry Paston-Bedingfeld.

English, 16th century.

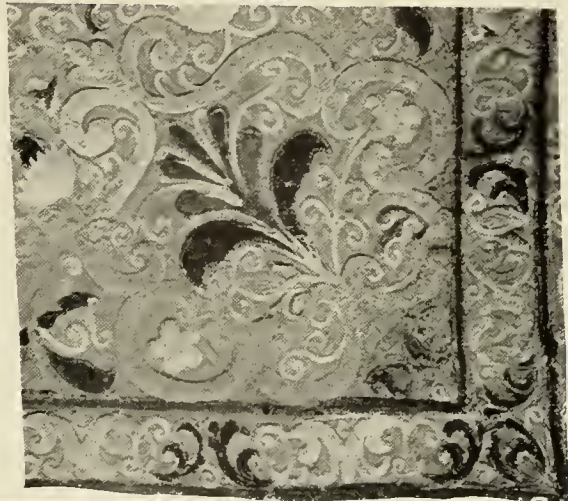


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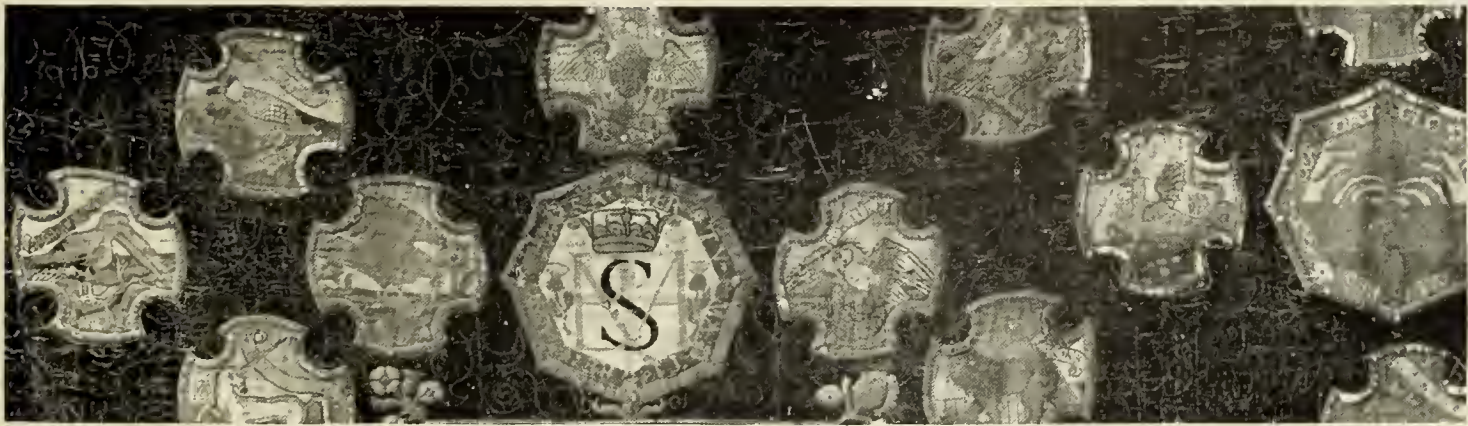
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of the day, which was much in demand by builders to protect the shrines and effigies then being set up. The patterns on the Walter buskin might be exact copies from existing ironwork.⁽¹⁾ The beautiful Eleanor grille in Westminster Abbey with the vine and corn as design, a masterpiece of wrought ironwork made by an Englishman in 1294, has the stamped terminals to the scroll-work suggested, perhaps indirectly, by needlework; noticeable also in the earlier grille from Chichester Cathedral, and becoming more elaborate in French ironwork, as in the fine hinges on two of the west doors of Notre Dame Cathedral, Paris. Both these, as many other examples, exhibit the reciprocal influences of metal-work and embroidery.

At this time there was greater choice of material; velvet, like damask, was an Eastern product, both admirable in their own special decorative quality. When this was not deemed sufficient, it was only necessary that the fundamental purpose of embroidery should function in restrained embellishment in order to enhance the decorative value of the rich ground. But by the side of these embroidered fabrics was the linen wholly covered by needlework, and probably not differing much from the older methods of various peoples except in the use of silk and gold. Amongst our illustrations is a corporal of the twelfth century which demonstrates a French treatment of linen in this manner (XXVII). A German example of the same date is found in the fragments from an altar frontal in the Victoria and Albert Museum which came from the Abbey Church of Hubertsburg, near Halberstadt;

there is a good deal of split stitch in the solid embroidery of this very fine but much discoloured work.

Finest thirteenth-century examples of these two types of embroidery may be compared side by side in one case in the Victoria and Albert Museum. One of these is the Syon cope, well known from numerous illustrations, where on a linen foundation a complete scheme of decoration is carried out in gold and silk threads, entirely covering the foundation. The other is a silk panel from an altar frontal, not so familiar, which we illustrate (XXIX). It is of purple twill silk ; the embroidery is extremely beautiful in remarkably fine stitching, well suiting the weight of the ground. The subject is Christ enthroned in majesty. The tunic is worked with red silk having gold trimming ; the mantle is of gold thread, and so are the delicately embroidered lions powdered over the ground. The halo is of gold thread with fleurs-de-lis of pearls ; other precious jewels are represented in silk of different colours. With this panel are illustrated the stole of St. Edmund of Canterbury and the infulæ of his mitre which was formerly attributed to St. Thomas Becket. Both are embroidered in gold, as in the larger examples, and they may be compared with the stole of St. Thomas, the embroidery of which entirely covers the ground (XXVII). The gold thread in some of these examples is not laid but worked into the silk ground with stem stitch. The backgrounds of these solid embroideries on linen may sometimes have been intended to represent woven stuffs, or, again, may not always seem appropriate to the main subject, but were nevertheless of great beauty in themselves ;

PLATE LIII

1. Part of a bed valance, from a set worked in cross stitch on canvas. There are three pieces, each about 7 ft. long and 2 ft. deep, which illustrate the story of Rehoboam (p. 265).

Mrs. King.

English, 16th century.

2. A third of a great wall-hanging having three panels, in each of which are three figures emblematic of the Virtues. The two here are Justice and Truth. Tent stitch on canvas. 4 ft. 4 ins. wide (p. 265).

Mrs. David Gubbay.

French, 16th century.

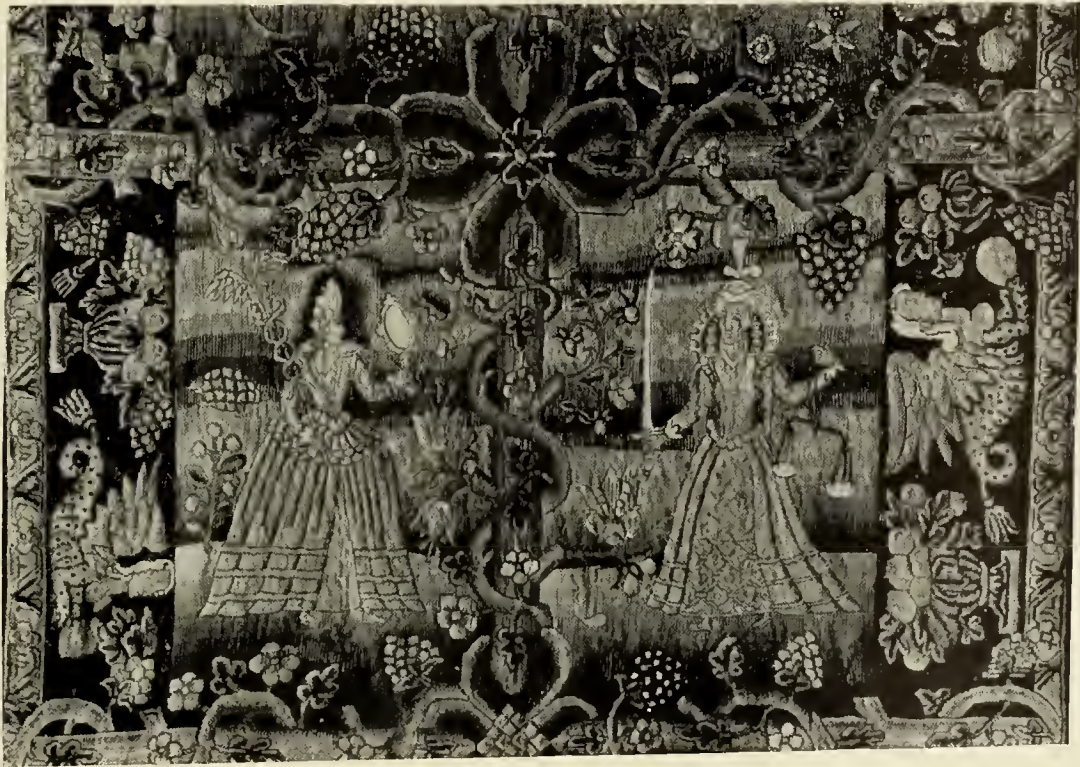
3. Portion of one of three valances of canvas work supposed to have been worked by Mary Queen of Scots. Doubtful as this may be, the panels almost certainly were in her possession, and were handed to the ancestor of their present owner after he had conducted the Queen in safety to Aberdeenshire at the time of the Huntley rebellion. The subjects are classical, illustrating the story of Leto and Artemis, amongst them being: The Death of Chione; Niobe urging People not to worship Leto and her Children; Artemis entreating Zeus for the Gift of Perpetual Chastity. Three similar strips of the same style, the colours particularly well preserved, are those known as the "Morton tapestry," formerly belonging to Lord Morton, and now in the possession of Lord Glentanar. Approximately 2 ft. deep (p. 265).

Lord Forbes.

Scottish, 16th century.



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for example, in the two subjects of Plate XXX, The Betrayal, and Christ's Charge to His Disciples. The gold has, indeed, almost entirely worn away, but it is quite clear that originally this very rich ground made a beautiful contrast to the fine coloured silk work on the figures. One of the capitals bears the inscription MCCCXC. ROMA. It is interesting to compare the treatment of the hair in this example with earlier work, such as the twelfth-century fragments from Hubertsburg before mentioned, and also other examples from Halberstadt, one being a small fragment with the Angel of the Annunciation, in the Victoria and Albert Museum, which has very fine gold work.

The restrained use of gold in the early English examples, although jewelled, shows a marked divergence from the ornate metal embroidery with more direct Oriental influence, which was distinguished by the excessive use of precious stones as was the Etruscan practice of earlier times.

Most of this early work in gold and silver derives its beauty from the variety of pattern treated in one plane and the great skill in manipulating the threads, contrasting with the ingenuity displayed by the excessive padding and relief of later years. To express folds in drapery a line of silk might be used, or a slightly raised line was made by working over a thread laid in the direction of the folds; but the relief so gained was very slight and delicate. The first method is well illustrated in the most beautiful work of the drapery on Plate XXIX, and on the twelfth-century fragment from Halberstadt before mentioned representing the

Angel of the Annunciation. The slightly raised effect of fine threads is seen in the St. Katharine panel on velvet (Plate XXXI). The draperies in this example are patterned to represent textile material, but flat backgrounds were also so treated. The metal threads were usually laid with couching threads of silk, or, less often, might be sewn directly into the material with stem or tent stitches, of which there are examples amongst our illustrations.

The gold thread was extremely fine and usually wound over a core of silk, as described for Bishop Fridestan's stole at Durham, but was sometimes used alone as an exceedingly narrow thin strip. Until the wire-drawing processes which culminated at Nuremberg in the fourteenth century it is uncertain how much gold thread may actually have been accomplished in this manner.

Referring again to the St. Katharine panel (XXXI) as a very beautiful illustration of silk work in split stitch; contrary to the usual custom of following the contours in flesh, the faces of these figures are mainly worked horizontally and vertically with no attempt to obtain relief. Compare with the flesh on Plate XXIX, which was worked in the more customary manner, to which is attributed the plan of using a hot iron to model the stitching in relief. We doubt whether this was really done, and in any case wherever the stitching has been kept flat, as in this example, it is always more pleasing. The peacock's wings in the Betrayal panel (XXX) which have this peculiarity were certainly not intended to express relief. The "Opus Anglicanum," which described

English work of this period, referred to it as a whole, and was not intended to convey any special claim for split stitch, as is sometimes supposed, to denote English work. This stitch was used in the embroidery of the French bag on the same plate, and although much coarser, it is well to remember that it is applied to an article of far more common use than the choice vestments chosen to illustrate English work, and for its purpose is just as suitable and meritorious.

The same stitch is found not only in silk but in wool also on some of the fragments from Hubertsburg. Split-stitch, as elsewhere said, has a very ancient origin; in the silk embroidery of the Copts it is coarse, and not far removed from the rougher wool embroidery on linen to which at that time these people were more accustomed (XIX). Between those few pieces of the early Græco-Roman Christians and the silk and gold embroideries of early Christian England which have received the highest commendation of their own and later times lie six centuries of effort and experience, not of one only, but of many nations.

The same stitch in the Chinese example (FRONTISPIECE) is also coarse, not perhaps realisable in so great a reduction as the illustration. This large silk picture of the Buddha was intended to be seen from a good distance. Some day perhaps the British Museum authorities may be able to place this magnificent embroidery more advantageously for students, when it will be seen how suitably the scale of stitching has been adapted to its purpose—a very necessary lesson.

As an unusual instance of metal and gold embroidery applied to leather work there is the dainty little bag for relics from the monastery of St. Maurice, which, with the other two examples on the same plate (XXXI), make quite an interesting illustration of fairly contemporary work.

St. Silvester's cope in the church of St. John Lateran, Rome, is probably thirteenth century, time of Boniface VIII, and therefore could never have been worn by the saint himself, but perhaps was dedicated to him. Many evidences point to English work : it is embroidered all over in coloured silks with a rich background in laid gold metal threads, the two cherubim are clothed in peacocks' feathers, and the fine split stitch work as well as the plan of design are significant of English work. There are a very great number of figures, either singly or in groups within arcading ; the whole effect is most sumptuous.⁽²⁾ Arcading, which continued into the following centuries, is also the distinguishing feature of the English cope in the museum of Bologna which includes many figure groups, and is worked in silk on a gold ground and, like the St. Silvester, on linen.

The Syon cope (Victoria and Albert Museum) is most celebrated of the English copes, both for its beautiful needlework and the history associated with it ; it is embroidered with various coloured silks and gold and silver threads. The design is of interlacing barbed quatrefoils enclosing scenes from the life of Christ, the Virgin and the Apostles ; winged cherubim standing on wheels are in the intervening spaces ; the orphreys and hem are wrought with armorial bearings,

PLATE LIV

1. Carpet at Hatfield in tent stitch on canvas. In the border are shields with inscriptions (p. 265).

The Marquis of Salisbury.

English, 16th century.

2. Portion from the border of a carpet in a plait stitch on canvas. Gold ground with blue, red and fawn colours (p. 265).

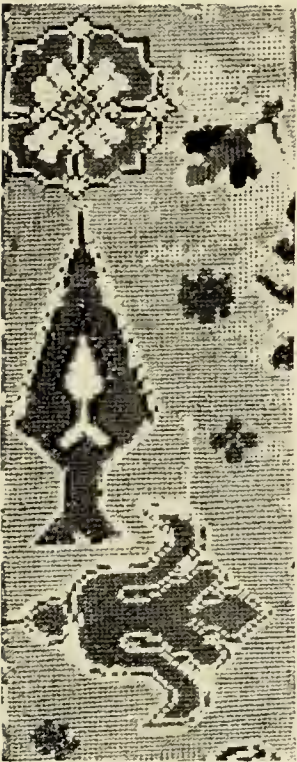
3. Detail from the same carpet.

His Majesty King Manuel.

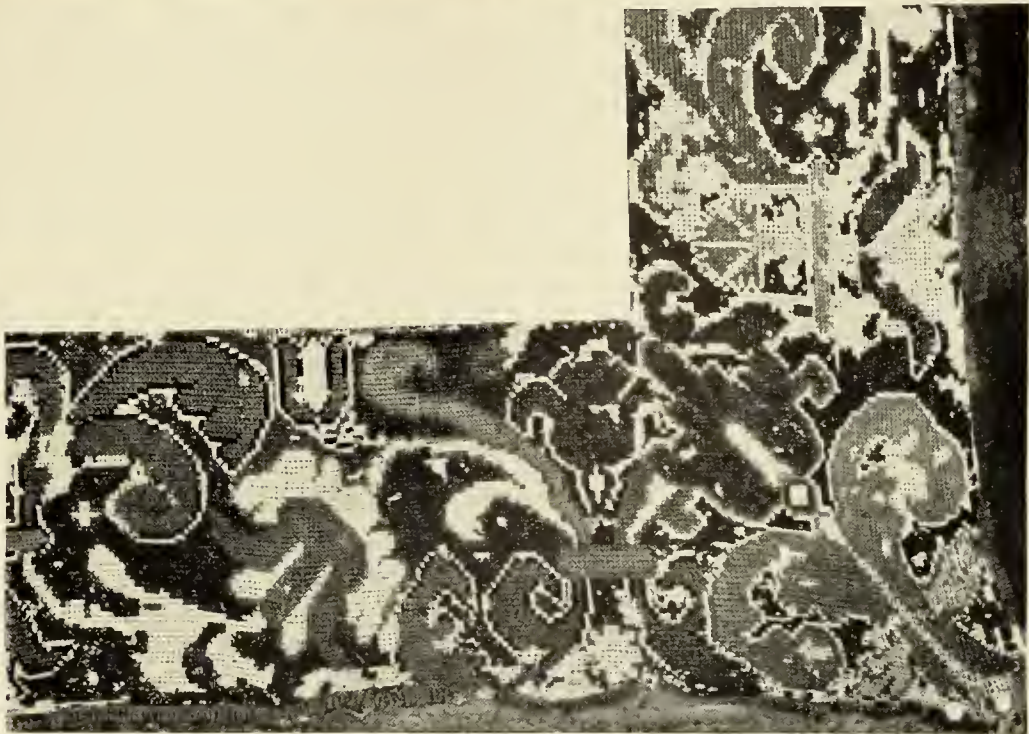
Portuguese, 16th century.



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2

among which are the arms of Eleanor, wife of Edward I, who died 1290. The coats-of-arms, being mostly blazoned on lozenge-shaped shields, suggest that they may record those of the noble ladies who worked the border; whilst those on circles may be the arms of religious houses or owners, and since they appear to belong to families in the neighbourhood of Coventry, it is suggested that possibly the cope might be associated with that town through the famous Guild of Coventry long there established.

When this cope was new, two figures of a cleric and a layman (both now incomplete) each held a scroll on which were inscriptions of which only NE and V remain. These may have been the donors; the other noble shields may record munificent benefactions. The cope might have found its way from this Midland town through Sir Thomas Graunt, an official in one of the ecclesiastical courts, who is gratefully recorded as a generous donor of several previous gifts to the Convent of Syon at Isleworth, London; this very cope seemingly was one of them. At the dissolution of the monasteries it wandered with the nuns of St. Bridget's Order through Flanders, France and Portugal, whence it returned to England in 1830 and finally came into the Victoria and Albert Museum, to remain one of the choicest treasures there.⁽³⁾

These vestments illustrate the practice which had become established in the Church of educating by means of pictorial representation, a custom which, influencing every form of art, gave to the needlework of this period the exquisite pictures so far exceeding in beauty, technique and conception

the paintings which adorned the walls. It is probably to the miniature-painters, whose art was more akin to that of the embroiderers, that we owe much of the fine conception in the design of these beautiful works of the needle.

A German example of linen embroidered all over with silk is the Hildesheim cope in the Victoria and Albert Museum, which belongs to the end of the thirteenth century. The subject is the Martyrdom of the Saints, treated in a gruesome manner. The method of this fine silk embroidery is characteristic of German needlework in linen, which will be noticed later. In Halberstadt are other examples; from Rupertsburg is an altar frontal of purple silk with Christ enthroned in majesty, belonging to the time of Siegfried, Archbishop of Mainz (1201-30); it is now in Brussels Museum.

The much worn Rhenish altar frontal of the thirteenth century in the Victoria and Albert Museum is another example of a very coarse linen foundation entirely covered with embroidery in silk and metal threads; the split stitch work here is coarse, well suited for its purpose. This altar frontal—one of the least elaborate—must have been very beautiful in its day.

An altar frontal antependium belonging to the Collegiate Church of Castell' Arquato was made out of two pieces of embroidery bequeathed by the Patriarch of Aquileia who died in 1314. They are not later than the thirteenth and have been ascribed to the twelfth or even the eleventh century. The ground is red silk with gold and silk embroidery.⁽⁴⁾

Beautiful Sicilian fabrics issued from the weaving factories, which before the time of King Roger had worked under

PLATE LV

Carpet, embroidered on linen in coloured wool with a coarse flat stitch. It has an inscription, from which it is known to have been made in the year 1516 at the convent of Canonesses Regular of the Order of St. Augustin at Heiningen (Hanover) under the direction of the Prioress Elizabeth. The centre circle contains the figure of Philosophy, with smaller figures representing other branches of philosophical learning. The outer ring has figures of the seven Liberal Arts alternating with those of Virtues, each with emblems and descriptive scroll in the form of arcading. These bear such titles as Musica, Fortitudo, Astronomia, Sciencia, and so on. The double band of the outer ring has an inscription from the writings of St. Bernard of Clairvaux. In the corners are the seated figures of Ovid, Boëthius, Horace and Aristotle, with scrolls bearing their names and an extract from their works. The outer border is a foliated scroll enclosed within two bands inscribed with the names of the Prioress and those who worked the carpet, together with their religious titles. The embroidery is used on some of the garments to represent weaving patterns of the time, i.e. brocades, damasks, figured velvets, while on others it represents embroidered fabric. The excessive use of lettering appears confusing in the small-scale black-and-white illustration, but this is not so apparent in the original, the colours tending to clarify the design. 17 ft. 8 ins. × 15 ft. 4 ins. (p. 265).

Victoria and Albert Museum.

German, 1516.



PLATE LVI

1. A panel of red velvet on which have been applied trees and "slipped" branches of fruits worked in tent stitch on canvas (p. 267).

The Marquis of Salisbury.

16th century.

2, 3. Portion of bed furniture ; the strapwork in gold thread outline with knots of coloured silks within. Groups of flowers and fruits in their natural colours on fine canvas in tent stitch, and applied to purple satin, with outline of gold metal thread couched down. (3) A portion of one of the groups full size (p. 267).

Metropolitan Museum, New York.

16th century.

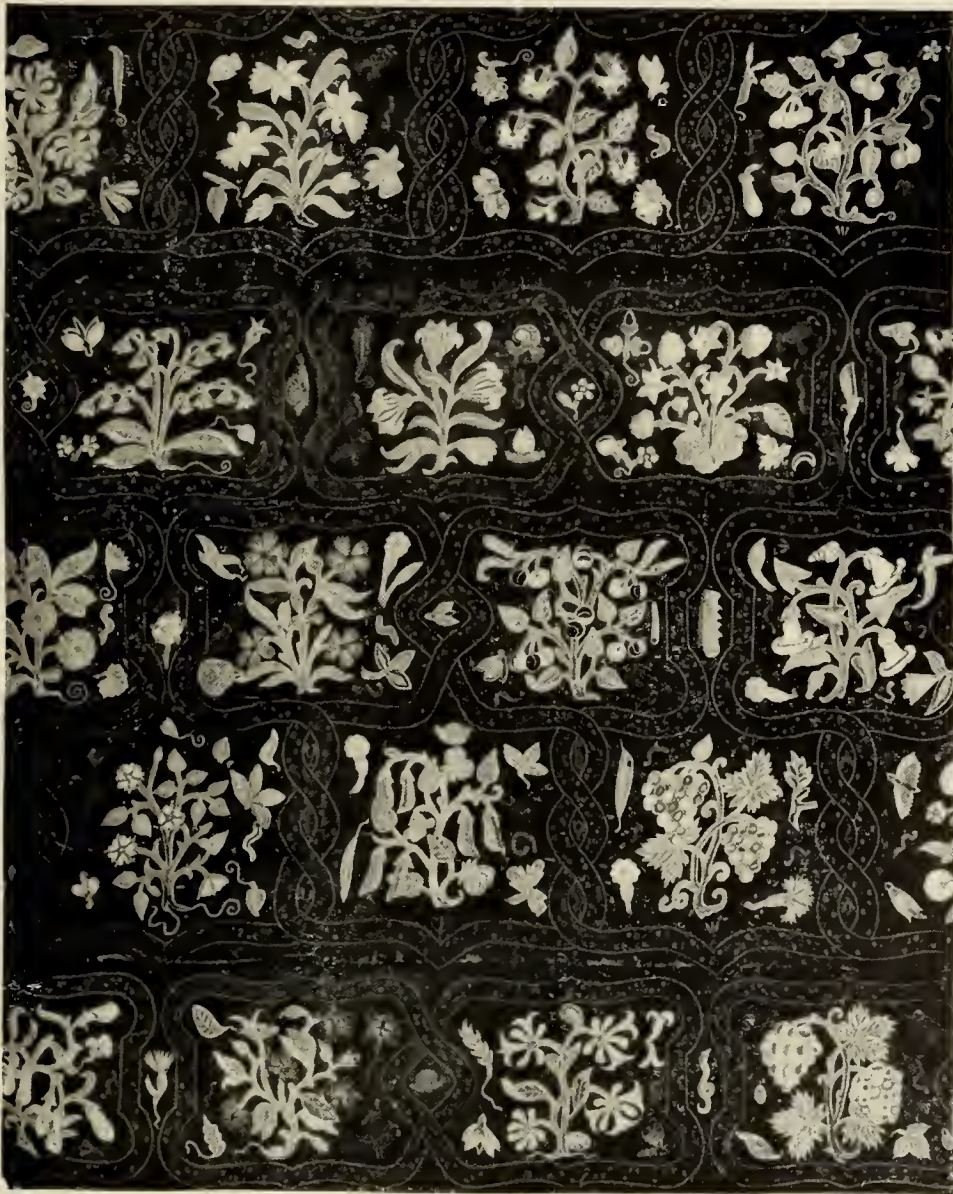
4. Branch of pear tree with fruit ; one of several for a bed quilt intended for Queen Elizabeth, worked with a buttonhole stitch over a thread of gold with picots. Such pieces might be applied to satin or other material in the manner of the example next to it, the picots being used for sewing down. Or again, many such pieces might be joined together by their picots and so form a lace. As such it could form a border to the quilt. About 4 ins. wide (p. 267).

Victoria and Albert Museum.

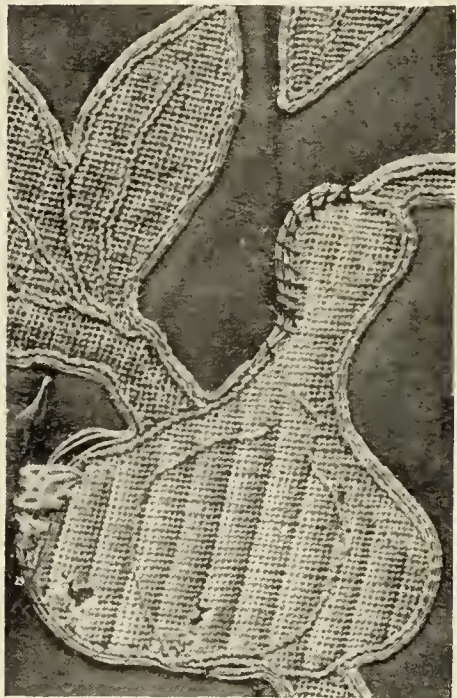
English, 16th century.



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Arabic influence. A writer of the twelfth century speaks of the celebrated Imperial factory of Palermo, which Roger established in 1130: "It is impossible to pass over in silence the celebrated workshop in which silk is spun into different coloured threads. Here one can see stuffs made of single, double, and threefold threads, which are less expensive and require less skill than those made with sixfold thread, more raw silk being used for the more substantial material. Here fabrics are ornamented with a circular design, requiring for this reason great skill and a high price. There are also numerous ornamental patterns of various kinds and colours woven in gold and silk threads."⁽⁵⁾

A Greek manuscript in the Bibliothèque Nationale with a miniature of the Grand Duke Apocaucus portrays him in a close-fitting sleeved robe of rich woven fabric having a design of large roundels, containing two lions reversed and a border probably of gold braid. He is seated on a bolster-shaped cushion made perhaps of striped woven material, but which is embroidered with what may be metal threads. The curtain behind is embroidered.⁽⁶⁾ The circular design of roundels is that of the tapestries and embroideries which passed on to the draw-loom weaver, and became a distinguishing mark of Byzantine and Sassanian woven fabrics. Later on this is also to be found in the embroideries of Germany; in particular those of wool covering a linen foundation.

These rich Sicilian weavings, varying in their value according to the amount of gold and silk used, and their treatment, still remained amongst the most precious fabrics of Eastern

Europe ; perhaps those who have not seen the incomparable Imperial mantle in Vienna will better realise the magnificence of its sumptuous embroidery from the fact that it was lined with one of these rich fabrics of the loom ; in itself amongst the rarest silken textures but, even so, clearly less valuable than the embroidery.

One of the characteristics of Sassanian textiles is the use of inscriptions both in weaving and embroidery. When Sicily was conquered by the French in 1266, some of the weavers migrated to Italy and carried with them their tradition of design and craftsmanship ; but by the fifteenth century the beautiful Arabic lettering had degenerated into patterned borders with no meaning at all.

The Sindon or bier cloths for the Easter sepulchre of the Eastern Church—so called because they usually portrayed the image of the dead Christ—were sumptuously embroidered. The oldest is that in the Church of St. Clement at Ochrida ; the inscription bears the name of the Emperor Andronicus Palæologus II (1282–1328). This is of deep purple-crimson silk embroidered in gold and silver threads ; two angels vested as deacons bend over the body of the dead Christ, and at each corner are the symbols of the four Evangelists ; the crimson ground is plentifully sprinkled with the clavi, as on the dalmatic of Charlemagne.⁽⁷⁾ The later Sindons, such as those of Salonika and the Convent of Poutna, have the same theme in more complicated design.

Another embroidery with an inscription which dates it (twelfth century) is an altar frontal of purple silk in the treasury

PLATE LVII

1. A very fine piece of canvas tent stitch at Hardwick, with fruit trees and branches slipped and distributed with other fruits, probably derived from the herbal books of the day. 42×20 ins. (p. 268).

2. Embroidery in tent stitch on canvas worked by Mary Queen of Scots whilst a prisoner at Hardwick. From interlaced stems grow roses, thistles and lilies; interspersed are oval medallions in finer needlework, with little pictures of birds and beasts illustrating the Fables of Æsop. The central one of the illustration has two frogs on a well head. 21 ins. \times 18 ins. (p. 264).

The Duke of Devonshire.

English, 16th century.



1



2

of St. Mark, Venice, which represents the Archangels Michael and Gabriel. In this treasury is also a sindon which corresponds to the description of the one at Ochrida in the two angels with flabella and the symbols of the Evangelists, but it has a delicate border of leafage. This, however, may belong to the fourteenth century. The omophorian at Gottaferata has been attributed to this period, but since it bears an inscription of 1618 some authorities favour a later date. It is embroidered with scenes from the life of Christ—the Annunciation, Nativity, Baptism and others which are applied in panels on white silk.

During the Crusades, travel and intercourse with other races widened the outlook of men who were brought in contact with the wealth of the Eastern world. Crusaders going from countries where linen and wool were the staple products became acquainted with the lavish use of rich fabrics of silk and gold which to them were only known, if at all, as rare and wonderful. Richard I himself did not disdain to wear the rich silks which bore the crescent of the Saracen. His effigy portrays him in mantle with crescents of silver and orbs representing heavenly bodies. The effigy of Henry II at Fontevault displayed him in crimson dalmatic starred with gold. Queen Eleanor of Guienne was represented in a dress with gold crescents within lozenges formed by a trellis of gold. The earliest monument in England, that of King John at Worcester, represents him as he was found to be clothed, upon the opening of his tomb, in a super-tunic of crimson embroidered with gold, the under-tunic and mantle of cloth-of-gold. His

wife Queen Isabel wears a close gown with embroidered cuffs and collar, a kerchief, a girdle and mantle with embroidered border. Henry III and Edward I were, on the opening of their tombs, found to be covered with cloth-of-gold.⁽⁸⁾

Linen embroidery, which later is so strongly marked in Italian, German, Spanish, Scandinavian and English needlework, now appears in some particularly fine German altar cloths, recently made better known, from the convent of Lüne and attributed to this century. They have the characteristics of the later work and in every case are of advanced technique, which certifies an older origin. One, attributed to the thirteenth century, has the ground of open work formed by wrapping round three threads each way, as described of the Italian work of the sixteenth century ; the linen forms the pattern, which is outlined in chain stitch. Another cloth of particularly fine craftsmanship, in every way equal to much later work, is embroidered in linen thread and a little soft yellow silk ; the outline chain stitch is so finely worked that it is difficult to tell from the illustration whether any threads are pulled out for the wrapped ground ; flesh is worked in flat stitch in a diagonal direction, various diaper patterns imitate those of weaving. Another cloth worked in chain and button-hole stitches resembles examples of the fourteenth and fifteenth centuries in the Victoria and Albert Museum, of which the Westphalian lectern cloth is one and a panel illustrating the Chase of the Unicorn another, but it is of more outstanding merit than these. Still another, later and perhaps most wonderful of all for its extremely fine texture and variety of stitches,

has the Crucifixion for subject,⁽⁹⁾ where the drapery, in laid work with very fine linen thread, resembles the much coarser sixteenth-century altar cloth with the Agnus Dei and the Evangelists' symbols, in the Victoria and Albert Museum. This convent, situated in the wild Lüneberg moorland, possesses marvellous embroideries in linen and wool executed there from the thirteenth to the sixteenth centuries, which, in spite of the suppression of monasteries by the Lutheran reformation, have remained there undisturbed and carefully preserved even to the present time.

To the same class belongs a white linen cloth, made at the convent of Altenberg about 1235, which illustrates scenes from the life of St. Elizabeth and is in excellent preservation. The subjects are enclosed in quatrefoils, the central one and largest being the Crucifixion. An inscription surrounds each scene, which are linked up with bands joining the quatrefoils. In the spaces between are devices of birds and beasts with cruciform patterns, some being variants of the swastika, except those about the central scene, where are again more incidents from the story. At each end are figures, beasts and birds disposed under arcading; the ends are finished with a knotted fringe. The scene selected for illustration (XXVII) depicts the saint feeding the sick, and is inscribed "Sanctus Elizabet."

Another Swiss example consists of fragments of silk embroidery on linen, the design being that of interlacing circles in which are bird and beast forms, identical—except in technique—with those on the Bayeux Tapestry. The stitch used

is principally outline, its direction being determined by contours ; the ground is worked either vertically or horizontally, a resulting appearance allied to the Peruvian twined work on gauze and to some details in the Swedish wall hanging from Skog (XXVI).

Embroidery in Europe during the thirteenth century became distinguished through the establishment of Heraldry. It may almost be said that a distinct class was added to secular needlework by the fixed conditions which governed heraldic blazoning. It was in the fourteenth century, however, that Heraldry became so marked a feature of needlework, not only for secular uses in state and military ceremonial, but in dress and house furnishings also. In the Church, where symbolic expression had its home, Heraldry was welcomed in its secular form as representative of persons, but, added to the existing symbolism of the Church, a quasi-heraldry developed, which, free from the limits set by the true science, yet received its impulse from it. These influences are observable in the later work of the thirteenth century.

PLATE LVIII

1. Portion of a linen cloth of very rare character. Silk and metal threads are worked in such great variety that it forms actually a sampler of stitches through the ages, which have been used in quite a different way and with other materials, e.g. there is the woven spiral coil of the basket-maker applied in gold to represent fruit; twined stitch used generally as in basket-work, in weaving and in embroidery (outline stitch); chain stitch, back stitch, buttonhole stitch, couching, and all in a manner suggestive of great amusement. The different motives may be derived from herbal books or the bestiaries, and are connected by meandering scrolls, which are traced, but not worked (p. 270).

Victoria and Albert Museum.

English, late 16th century.

2. Rare sampler of stitches and their application in various devices. The middle square has a ground of pulled work over two threads each way in green silk, against which is embroidered in silk and metal threads a Tudor rose surmounted by a crown and supported by two lions, with the initials C. R. and the date 1630. Below is a pair of unicorns. Many of the other details are incomplete; they are typical of the period to which the adjacent example belongs. The earliest dated sampler yet known. Size 21 ins. \times 8 $\frac{1}{2}$ ins. (pp. 246, 374).

Museum, Dorchester.

English, 17th century.

3. Cover or mat, in patchwork of coarse flannel-like cloth, outlined with cord and gilt leather strips laid down. The colours are chiefly red and green (p. 259).

Victoria and Albert Museum.

Spanish, 16th century.



1



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2

THE new class of secular embroidery which arose in Europe during the thirteenth century from the introduction of Heraldry was fully developed in the fourteenth. Probably the Crusades gave an impulse to the establishment of this science as necessary to prevent the individual and indiscriminate use of devices which led to confusion in warfare ; but once established, the right to heraldic insignia became a matter of pride and race.

The Christian cross, commanded by Pope Urban II at Clermont-Ferrand in 1095 to be worn by Crusaders as the universal symbol of their aim, was spiritual in significance and all-embracing. As such it may be classed with the religious symbolism of ancient times. But the different nations joining in the Holy War, whose leaders were previously unknown to each other, required as rally-points their own banners, which necessarily bore the identifiable devices and colours of their particular leaders and were perhaps a personal choice or common to families.

Through the ages, in needlework as in other forms of craftsmanship, came down this custom of using emblems as the distinguishing mark of the headmen of tribes, or of the tribes themselves, of which the tartans of Scotland and some other nations may be instanced. Used on shields and banners, emblems served as rally-points and means of recognition in

combat, and in this manner are familiar in Greek art (XI). Christians look upon the Labarum of Constantine as the early recognised symbol of their religion, but it was, at the same time, primarily the Roman Standard, and it stood for that to his military followers. The Uræus worn on the united crown of Upper and Lower Egypt exclusive to royalty is also found on the king's clothing, and we may be justified in claiming for the robe of Thothmes IV (V) the earliest evidence in needlework of this use of an exclusively personal hereditary sign which later became so distinguished in heraldic embroidery.

In Europe, late in the twelfth century, the introduction of the closed helm rendered necessary for the leader some distinctive token actually attached to his person; the crest alone afforded this mark of recognition, as with the Greeks and to this day on the head-dress of the North American Indians. But further, the Crusaders, as a protection from the hot sun in the East, found a textile covering necessary over their armour, and the jupon or coat provided an additional means for displaying the heraldic insignia which in armoury the wearer was entitled to bear on his shield, helm and banner. The custom of embroidering the arms on this garment gave rise to the expression "coat-of-arms." The jupon of Edward the Black Prince (1330-76) at Canterbury is the earliest example we know of this custom in actual needlework; it is still sufficiently preserved to exhibit the rules Heraldry imposed upon embroidery as on other crafts as it became increasingly a science governed by its own laws.

PLATE LIX

1. Panel of silk embroidery at Hatfield, worked in silk and metal; the border is chiefly gold metal threads. The work in silk threads may be compared with the Chinese from Turkestan (Plate XXI), which, as already noted, resembles the 17th-century needlework (p. 271).

The Marquis of Salisbury.

Chinese, 16th century.

2. A piece of embroidery, part of bed furniture which belonged to Queen Mary, daughter of Henry VIII, worked in silk and outlined with gold thread, coat blue, head-dress gold, saddle-cloth yellow, horse white, arrows red tipped with white. The characteristics of Chinese work are in the treatment of mane and tail of horse and the flaps to rider's head-dress. The gold thread is of strips of gilt rice-paper, burnished and wound round a core of silk. 6 ins. high (p. 270).

H.R.H. Princess Mary, Viscountess Lascelles.

Chinese, 16th century (?).

3. Portion of valance. Metal embroidery on a ground of metal laid in chevron pattern with silver thread. The fleurs-de-lis are alternately gold and silver (p. 270).

Sir Philip Sassoon.

French, 16th century.

4. One group of flowers from a valance. On a ground of dark blue cloth, the tent stitch work is cut out and applied, the remainder worked solid in polychrome silks (p. 268).

Sir Philip Sassoon.

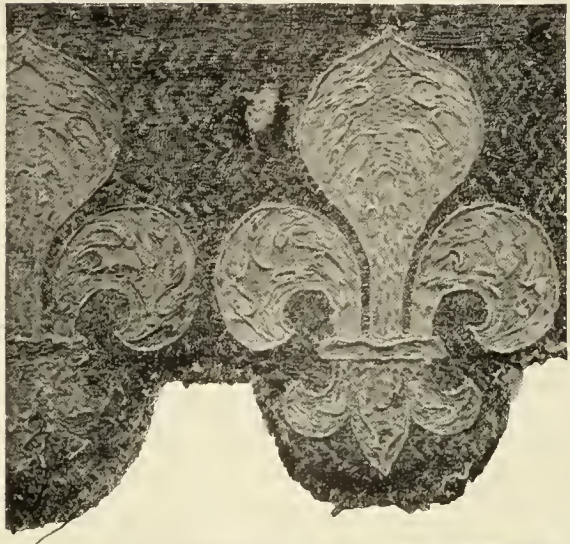
French, 16th century.



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Embroidery, long a medium for symbolic language, with freedom of expression within the limits of religion, now became subject to the laws of a purely secular pictorial language governed by an exact system, with a nomenclature of its own and a special and restrictive palette. These colours or "tinctures," with the two metals of gold and silver, were those long familiar to textile workers. The embroiderers of the day, well versed in their use, were required in heraldic display, even when using former devices well known to them, to subordinate their inclination to the fixed rules laid down as to the juxtaposition of these tinctures and metals.⁽¹⁾ But although restricted in this particular, they had scope enough to display their skill in the treatment of textures, since Heraldry, so marked and brilliant a feature of tournament, was increasingly used to decorate the civil and ceremonial garments both of men and women as their hereditary right; spreading still further to the furnishings of the house in carpets, wall hangings and the like. We may even suppose that seafaring men showed their pride in having their arms embroidered on the sails of their boats. The seal of Richard, Duke of Gloucester, an Admiral of England (1462), bears a sail with his arms. An earlier seal of Earl John Holland, Admiral of England, 1436, also has a blazoned sail, presumably representing needlework. In the manuscript life of Richard Beauchamp, Earl of Warwick, his ship has the sail emblazoned with his arms.

Certainly the most beautiful example of early English heraldic embroidery is that of a horse-trapper which may

with fair certainty be accepted as that of John of Eltham, younger brother of King Edward III. The horse-trapper served the same purpose for the beast as the jupon or surcoat did for his rider, and it was often similarly blazoned, as shown on early seals. The great seal of Edward I, almost the exact counterpart of that of Henry III, represents on the counterseal the king on horseback with blazoned shield, and it is the first of the royal seals to show the trapper covering the horse's neck and hindquarters blazoned with the arms of England, exactly as borne by his master on his coat—i.e. three lions guardant in pale passant towards the sinister. On the seal of Edward II, charged with the addition of two castles for his mother Eleanor of Castile, the counterseal bears three lions, as on his father's seal, both on the flanks and on the neck of the animal. The first great seal of Edward III is identical with that of Edward I and Edward II, but later, when he quartered the arms of France to his shield, he similarly blazoned the horse-trapper of the counterseal.⁽²⁾

John of Eltham, second son of Edward II, entitled to bear his father's arms, would follow the custom of blazoning them on his trapper. His sister Eleanor married in 1332 Rainald, second Duke of Guelders (1326–43), and it is not wide of the mark to assume that John of Eltham attended this marriage, took his charger with him, and that the trapper, which is indeed a work of great beauty, was so much admired that he disposed of it by gift, or else lost it in tournament. However this may be, some such solution should be sought to account for its passing into foreign pos-

session, to reappear, not in its original form as a trapper, but converted into a set of church vestments (XXXII). When exhibited in London in 1905 the vestments were in the possession of Prince Solms Braunfels, but since that time they have passed to the Cluny Museum, Paris, by purchase.⁽³⁾

Some support is given to these suppositions from the fact that a cope "formerly the lord John of Eltham's" appears in a Westminster Abbey inventory of 1388 described as "red velvet with gold leopards and a blue border with gold fleur-de-lys." This description corresponds to the fine shield on his tomb in Westminster Abbey (1336), which shows the "bordure of France" with which he charged his shield. We offer two plates of illustrations (XXXII, XXXIII) for the study of this important example of early heraldic work, not only for its great beauty, but because it represents the earliest example of the English arms in embroidery and as used without change by a succession of three kings. The somewhat later jupon of Prince Edward hanging over his tomb in Canterbury Cathedral displays the arms of England and France quartered by his father Edward III in 1340 for his queen Philippa of Hainault (XXXIII).

The embroidery of the Cluny vestments (which include chasuble, stole and maniple) technically resembles in part that of the Steeple Aston cope, and there can be no doubt of its English origin. It is such an important work both technically and historically that we should welcome an effort to reconstruct the embroidery in its original form as far as may be possible.

The well-known fragment of embroidery in Stonyhurst College attributed to a late period of the thirteenth century displays a knight on horseback fully equipped, the surcoat and horse-trapper being blazoned with the arms borne on his shield. The embroidery is worked with gold and silver over laid threads. It is a small piece of only eight and a half inches square and was originally applied on green velvet.⁽⁴⁾

It became customary to make use of Heraldry as a signature to gifts in the same sense as the portraits of donors in painted pictures, but the heraldic arms or crest of the donor was the sign used; one piece of embroidery might have many shields-of-arms, as on the orphrey and border of the Syon cope, where there are about sixty, most of which have been identified, and they may have been added at a later date than the cope itself. An existing English stole has no fewer than forty-six shields-of-arms, another in the Victoria and Albert Museum is likewise composed entirely of blazoned shields.⁽⁵⁾

Such applications of miscellaneous coats-of-arms might indicate the interest of several families. An early inventory (1315) of Christ Church, Canterbury, describes, as the gift of Katharine Lovell, a chasuble and five copes "sewn with the arms of divers persons," and an "albe with apparels of blue velvet embroidered with shields and fleurs-de-lis." Thomas, Duke of Gloucester, presented to Westminster Abbey "two green silk cloths sewn with the arms of England, Spain and Queen Eleanor." He gave also "three new

cofes of gold damask which had orphreys of black velvet embroidered with swans of pearls," a compliment to his wife, Eleanor Bohun, whose family badge was a white swan.

Westminster Abbey in 1388 possessed the frontal used at the burial of King Edward III, which was blazoned with the arms of England and France—"golden leopards and fleurs-de-lis on red and blue velvet." The same inventory includes the cope of red velvet formerly belonging to Prince John of Eltham, and which was probably his state mantle. The arms of Queen Anne of Bohemia and golden hooded falcons were embroidered on six copes included in a St. Paul's inventory of 1402, and "three albes and amices with orphreys of red velvet" embroidered with angels and the arms of England given by Queen Isabel.⁽⁶⁾

In the National Gallery is an engraving made in 1800 reproducing a painting of Edward III and his family, which was accidentally discovered on a wall of St. Stephen's Chapel, Westminster, the date being about 1356. This most valuable historical painting perished later in the great fire of 1834 which destroyed both Houses of Parliament. In this engraving is represented under arcading the Adoration of the Magi, with beautiful dresses having embroidered heraldic devices of eagle and lion. The dresses of Queen Philippa and her daughters display the costume of the day and emblems of the Church—a lily, stork, the "fylfot" or swastika.

An English psalter written in the thirteenth century was bound in the fourteenth, when in possession of Anne, daughter

of Sir Simon de Felbrigge, K.G., standard-bearer to Richard II. Anne de Felbrigge was a nun in the convent of Minor-esses at Bruispard in Suffolk during the latter half of the fourteenth century, and it is quite probable that she herself embroidered the cover, for such work was largely done in convents and monasteries during the Middle Ages. The design of the upper cover is the Annunciation and on the under cover is the Crucifixion. The ground is embroidered in chevron pattern in fine gold thread, the figures in split stitch. Although the embroidery carries no heraldic significance, the edges of the leaves are painted in diamond spaces with heraldic bearings of the Felbrigge family: gules, a lion rampant or; alternately with another, azur, a fleur-de-lis or. The book has been rebound in leather and the old embroidered back has disappeared, but the remainder of the embroidery is used as panels to the upper and under covers.⁽⁷⁾

Outside legitimate Heraldry was a recognised sacred "heraldry" which, indeed, carried on the ancient symbolic tradition of religions. Attributes applied to certain Christian saints and martyrs become eventually recognised as representing those personages, in the same sense as royal emblems represent the countries which adopt them. The symbols of the four Evangelists are most familiar and have their prototype in the winged beasts of Ezekiel. An inventory of Westminster Abbey, 1388, includes "five black carpets," in the corners of which were shields of the arms of St. Peter and St. Edward. Abstract ideas or allegorical types of spiritual life were derived from the bestiaries, an extensive literature

which received much favour from the Christians of the Middle Ages. The earliest translation of them into a European language is eighth-century Anglo-Saxon.⁽⁸⁾

A good illustration of this custom is found in a beautiful altar frontal in the Kunst-Gewerbe Museum at St. Gallen. There are three panels: the central subject within a circle is the Agnus Dei—a world-known symbol of Christ; smaller circles at each corner of the panel contain the symbols of the Evangelists; the two side panels have the field arranged in irregular octagons filled with the symbolic sacred tree, the lion and hart alternating. A narrow border below worked on finer linen less worn, thus suggesting a later addition, has the same beasts with eagles. The whole treatment is heraldic, but cannot be confused with true Heraldry. The needlework is done in flat stitch with coloured silks as in the Hildesheim cope, and the beautiful lettering is characteristic of the best early German work. This most lovely piece is from Sarnen, and was probably made for Walter, Abbot of Engelberg, 1330 (XXXIV). The lions and griffins on the thirteenth-century "blue satin" chasuble in the Victoria and Albert Museum are heraldic in this sense, so also are the beautiful gold lions powdered over the panel on Plate XXIX and many others of like character, as are the earlier vestments of Archbishop Walter. But none of these devices, unless coupled with the laws governing true Heraldry, should be confused with it. A tapestry panel representing the Holy Trinity has an Angel on whose mantle is a quarterly coat of the Passion: 1st, the Kiss of Judas; 2nd,

Agnus Dei; 3rd, hammer and pincers; 4th, the reed and scourge. He holds the cross which supports a banner with the arms of Mary Magdalen; argent three ointment pots gules. On a pair of shields appear the coat of Adam—a spade, and for Eve a distaff. At once comes to mind:

“When Adam delved and Eve span,
Who then was the gentleman?”

Even as embroidery rose to a great height in this century through the splendour of military ceremonial, so did ecclesiastical needlework lose the refinement distinguishing the earlier work. Comparison may be made of two well-known examples in the Victoria and Albert Museum. The cope of the early part of the century on crimson silk, embroidered with the Tree of Jesse in silver gilt and coloured silks, carries the best tradition of English work of the previous centuries, whilst the decline in the second half of this century is seen in a portion of an orphrey of green velvet having an angel and St. Katharine; both in conception and execution it falls a long way short of the earlier example. The orphrey was once attached to the Jesse cope; and that such a thing could ever have been done is a sign of the decadence. The Catworth cushions in the Victoria and Albert Museum are amongst the best examples; they were probably part of a cope orphrey. Fine examples worked during the short period of the Byzantine Renaissance exist in the two magnificent Italian altar frontals signed and dated; one in the Pitti Palace, Florence, is illustrated (XXXV). Nothing less than the most beautiful technique could accomplish such a work as

PLATE LX

1. Portion of a pair of bed curtains at Sudeley Castle, typical of the richest work of the period. The linen foundation is completely covered with silk and metal embroidery. The ground is silver worked in a solid cushion stitch. The Renaissance design of flowers and birds is worked in shading stitch with floss silk. The borders are edged with silver bobbin lace; stems in basket stitch with a metal thread over string padding. In parts, silver and gold plate is used, giving an additional sparkle to the general effect and richness. These are the two curtains originally belonging to the set of bed furniture preserved by Lord Northampton at Castle Ashby. The inscription on this curtain is: "Tosallo infero ricamerto allo Pissanio 1670" (p. 274).

Colonel Dent Brocklehurst.

English, 17th century.

2. Table-cloth with border embroidered in cross stitch with polychrome silks on canvas, the design being a meander with pomegranates and lilies alternately. In the middle of each side is a coat-of-arms. The field of the cloth is worked in a geometrical pattern with a canvas stitch in the manner of Florentine work (p. 266).

English, 16th century.

3. Bed valance, of appliqué in coloured satin on red velvet outlined with gold cord, couched with gold silk, and enriched with knots (p. 269).

Sir Philip Sassoon.

Spanish, 16th century.



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this; in particular that of the frontlet, on account of its minute scale, is remarkable.

There could have been no distinction between the method of embroidery for church and secular purposes; the materials rather determined the style of needlework. By the fourteenth century great varieties of fabrics were in use both of Eastern and European make; flax, hemp, wool and silk formed the foundation, and the names given to them often applied to the manner of their production or the place from which they are known—or supposed—to have derived. Velvet, a silk fabric woven in loops which might afterwards be cut and so form the “pile” surface which distinguishes it amongst other silk fabrics, is an Eastern product and may have developed quite naturally from the earlier processes in linen and wool as we know them in the looped fabrics from Egypt; and in “fustian,” which was originally produced at Fustât (Cairo), the warp was of linen and the weft a cotton twill cut on one side of the fabric. Cistercian abbots of the twelfth and thirteenth centuries wore fustian chasubles. Some modern carpets, such as “Brussels” and “Wilton,” also belong to the same category, but velvet is king amongst them all.

Chaucer, in “The Squire of Low Degree,” mentioned three different fabrics in one verse:

“Shall be covered wyth velvette reede
And cloths of fine golde at about your heade,
Wyth damaske whyte and azure blewe,
Well dyaperd with lylles newe.”

Chaucer had an early knowledge of the richer fabrics of the time as page to the wife of Edward III's third son and later

as Comptroller of the Customs. He knew Flanders, Italy and other places not merely as a traveller but from having official duties in connection with commerce.

The damask mentioned here and in the vestments above was of silk, deriving its name from Damascus which produced it, but probably its origin should be sought in more ancient woollen and linen pattern weaving (p. 135).

King Edward III had a bed of blue taffeta embroidered with garters and "*boni soit q mal y pense*," and of the same material a "*jupe*," also with embroidered garters, taffeta being a thin silk. On the opening of Richard I's tomb at Rouen his heart was found wrapped in green taffeta. In the same account of wardrobe expenses for King Edward III we come across six pennons of sindon "beaten with the king's arms quarterly," and the same material "beaten with white bottles" on curtains to a "bed of red worsted" powdered with silver bottles, given to the king by Thomas de Colley.

Baudekyn, an Eastern fabric shot with gold (from Baghdad), was much used for great ceremonial, such as a hanging behind royal thrones, but also in house furnishings. In the inventory of Thomas of Woodstock, Duke of Gloucester, before quoted, is mentioned "a large bed of blue baudekyn embroidered with silver owls and gold fleurs-de-lys"; another bed of "black baudekyn powdered with white roses."

This same Duke of Gloucester had a "great bed of gold, that is to say, a coverlet, tester and salour of fine blue satin worked with gold Garters and three curtains of tartryn

PLATE LXI

1. Border, of orange-red velvet embroidered in coloured silks and metal threads, passing, twist and plate (p. 274).

The Marquis of Salisbury.

Portuguese, 17th century.

2. Border, wonderfully worked on canvas with very fine tent and other stitches with raised gold and silver thread, and applied with an outline of gold thread on red velvet. Subject, Adam and Eve. 14 ins. high (p. 274).

Mrs. David Gubbay.

Italian, 17th century.

3. Portion of embroidered hanging at Hatfield. The middle, of red velvet, is worked entirely with gold thread sewn in parts with coloured silks and outlined with gold cord. The border is embroidered on a linen foundation also outlined, but with dark silk. The design is typically Persian, with geometrical panels in the border filled with pictorial subjects.

The Marquis of Salisbury.

Persian, 17th century.



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beaten with Garters to match; and a large bed of white satin embroidered in the midst with the arms of the Duke of Gloucester, with his helm, in cyprus gold." Edmund Mortimer, Earl of March, also had a "great bed of black satin embroidered with white lions" for his own house, and gold roses and scutcheons of the arms of Mortimer and Ulster.

Beds of velvet, tartryn and other fabrics might be added to these with cushions and "hallings"; of these hangings for the hall is mentioned one in white belonging to the Duke of Gloucester, consisting of a dosser and four costers worked with the arms of his father King Edward and those of his sons; having borders paly of red and black with Bohun swans and the arms of Hereford.

Worsted is mentioned more than once in the inventory of Thomas Woodstock, Duke of Gloucester, in 1397: "Fifteen pieces of tapestry (?) for two rooms of worsted embroidered with blue garters of worsted with helms and arms of divers sorts"; "an old bed of blue worsted embroidered with a stag of yellow worsted, a red bed of worsted embroidered with a crowned lion and two griffins and chaplets and roses, a bed of blue worsted embroidered with white eagles; a coverlet and tester of red worsted embroidered with a white lion crouching under a tree." The name given in England to this material was derived from its place of manufacture, Worsted in Norfolk. In the fourteenth century England had a great reputation for its woollen fabrics, Bath and Worcester being amongst the places mentioned as of considerable importance in this trade.

Edward III in 1343 granted "protection to John de Bruyn, burgess of Ghent, now making stay in Abyndon, for the making of woollen cloths." The same protection was extended to John Kemp of Flanders; the King encouraged Flemish dyers and fullers of cloth to settle in England.

During Edward III's reign Queen Philippa of Hainault brought about the weaving of silk in London and Norwich, but probably only on very narrow looms, by women whom later we shall find as "silk women."

"Linen cloth having about the sleeves and bottom edge a border of green long cloth wrought with clouds and vines of gold and the king's word 'it . is . as . it . is ,' " describes a doublet made for King Edward III and charged in his wardrobe accounts. His effigy in Westminster Abbey displays mantle and dalmatic with borders of embroidery.

In the late thirteenth and early fourteenth centuries Germany, which included what is now Switzerland, was producing linen embroidered in flat diaper patterns both in white and colour; they illustrate most of what is known of linen work of this time. An interesting example of such work attributed to the fourteenth, found at Munich during the Great War, consists of panels and borders probably once forming an altar frontal, and presumed to be from a convent where the nuns had not skilled direction. Its unsophisticated character lends weight to this supposition, and, at any rate, it illustrates the early form which this particular style of work must have had (XXXIV). A large linen cloth with springing deer in the convent of Wienhausen carries on this style with more

advanced technique. The linen ground of such examples is somewhat coarse and the patterns are worked by counting the threads, the style following to some extent the woven stuff sent into Germany from the Byzantine Empire, which later gave the German style its Eastern characteristics.

Besides the influence of woven stuffs, the ingenious development of the flat stitch needlework, both in white and the later coloured work, seems to have been influenced by the metalwork of the period. Some of the plait, herringbone and interlacing stitches are particularly metallic in treatment, and patterns actually embody the technique proper to ironwork, as in the earlier English examples (XXVIII). These influences from woven stuffs and ironwork are observable in another altar frontal from Sarnen which hangs with the before-mentioned one in the Kunst-Gewerbe Museum at St. Gallen, and has resemblances to its technique, with the additional interest of the many-patterned robes in colour. It is an extremely interesting piece, but too badly worn to be useful in illustration.

Amongst the wonderful embroideries in the convent of Wienhausen of the latter half of this century is a linen cloth worked in coloured silks which illustrates probably the highest development of this type of work. The fabric is rather loosely woven with fine threads forming almost a canvas texture. Fifteen panels illustrate the Childhood of Jesus. It is worked in flat stitch taken over four or six threads, and in the larger masses with a canvas stitch imitating basket-work. All the outlines are in dark silk.⁽⁹⁾ The colour is most rich, and it

is a rare example of the very beautiful work in linen done in this period and onwards, of which we illustrate a later example of much interest (XLVII).

In the homes of the people, linen work was the outcome of the teaching within the convents; and the monasteries were centres for distribution in the way of trade.

A very beautiful perfectly preserved linen cloth bordered with embroidery in red silk and gold metal at the monastery of Sion in the Canton of Valais is ascribed to this period (XXXV). In the Musée de Cluny, Paris, an altar cloth is another German example of appliqué on cloth having biblical subjects in panels arranged in horizontal rows; it is badly worn.

Representing the beautiful gold embroidery of the Eastern Church is the celebrated Sindon or bier cloth of Salonika, a most wonderful example of gold work of much greater intricacy than the one at Ochrida, which has a silk ground, while gold forms that of the Salonika Sindon, this being laid with silk in such a manner that in parts the silk predominates. The principal personages are clothed in gold relieved with silver; the central subject of the composition—the dead Christ with angels—is enclosed in a frame, and the two sides display the episode of the Communion of the Apostles. Of this piece Kondakof says: “The epitaphion of Salonika is a work of a beauty and regularity of drawing without precedent among fabrics—nothing exaggerated, no stiffness of movement; still all is executed in the antique manner.”⁽¹⁰⁾

In the convent of Poutna is a bier cloth traditionally

PLATE LXII

1. From a set of wall-hangings in Holyrood Palace, worked in crewel wools on a fine dark brown woollen ground, in solid shading in the manner of Italian floss work, and for wool extremely fine, giving at a short distance almost the appearance of a woven fabric or even painting in polychrome, and, considering its age, is very little faded. Approximately 2 ft. 6 ins. wide. French influence (p. 274).

*By gracious permission of
His Majesty the King.*

17th century.

2. Part of a hanging, which, with the exception of the border, is in fine knotted cord laid down in the same order as tambour-work is arranged, that is, beginning on the outer edge and filling in parallel lines to follow contours. The border may have been taken from a tapestry, and is partly appliqué and partly a crimped cord like the flowers, with the effect of Chinese knotted embroidery sometimes now called Pekinese stitch. Approximately 2 ft. wide (p. 274).

Sir Philip Sassoon.

English, 17th century.



1



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said to have been worked by two Serbian queens, refugees on Roumanian territory at Poutna in the fourteenth century. One of these was Euthymia, widow of the Serbian despot Uglješ and niece of King Vlkasin (1366–71). It has a ground of stars parsemé in gold and silver; some of the details are in fine pearls, and the usual motive of the dead Christ is carried out in silk and metal with an inscription in Greek: “Devils and angels regarding this strange spectacle put up a cry of agony, ‘O Son of God.’” (11)

The culture of the silkworm established by Justinian at Constantinople in the sixth century was jealously guarded for five hundred years. After King Roger had succeeded in developing it in Sicily during the twelfth century, it spread as a result of the French conquest into Italy, and from that time the beautiful Italian silken fabrics rivalled the earlier ones which had direct Eastern influence. In the fourteenth century amongst the laws for the protection of silk was one restraining any member of the silk guilds from leaving Florence without a permit, and pawnbrokers were not allowed to receive silk or any tool used for weaving. The rich figured damasks were increasingly demanded for state and ceremonial purposes, and these were embroidered with coloured silks and gold threads just as were the fabrics of plain silks and linens. The weaver, excellent craftsman as he was, ready always to make the most of his materials and to develop the capacity of his draw-loom, obtained the effect of embroidery by combining both processes of damask and brocade weaving. The additional pattern was brocaded sometimes with gold

alone, or silk and gold combined, producing an effect of slight relief on the damask as in embroidery.

Orcagna's altar-piece of the Coronation of the Virgin in the National Gallery provides an early example of the painter's conception of the rich patterned fabrics which the mediæval artist increasingly delighted to portray. The robes of Christ and the Virgin in this picture are of white damask with a pattern of Eastern origin, and it forms a background for gold peacocks reversed; but whether these birds are worked with the needle or on the loom by the brocade method which so closely resembles embroidery may well be a matter for conjecture; certainly the borders of these rich garments are of jewelled embroidery. The dalmatics of two angels in the celestial choir also are embroidered. Heraldic emblems were used as a basis for design in damask pattern weaving as in embroidery. The choice was not always a case of preference but of trade expediency.

PLATE LXIII

1. Portion of a hanging, in crewel embroidery with palm tree, oriental birds and beasts and exotic flowers, giving an effect of jungle with a riot of splendidly brilliant colour, evidently copied from one of the Indian printed or embroidered pieces of the date. Worked entirely in fine crewel. Little points of interest come in such items as monkeys eating fruit, a toucan with much exaggerated beak, and the relative sizes of birds and beasts (p. 275).

*Collection of Lieutenant-Colonel
Sir George Holford.*

English, 17th century.

2. Portion of bed-hangings from Rushbrook Hall, worked on fine twilled linen with crewel wools of few colours, chiefly blues and greens in four shades; stems in dark brown, orange, pale apricot; the outline is in blue rope stitch. A great variety of stitches, with ingenious arrangement, giving a most excellent effect of light and shade. The stitches are combinations of various well-recognised classes, the solid in crewel worked in lines, using four different tones of blue and green; other stitches are chain, rope, seed stitch and combinations of stitches forming patterns resembling trellis, buttonhole, and so on (p. 274).

Mrs. Huntingdon Babcock.

English, 17th century.

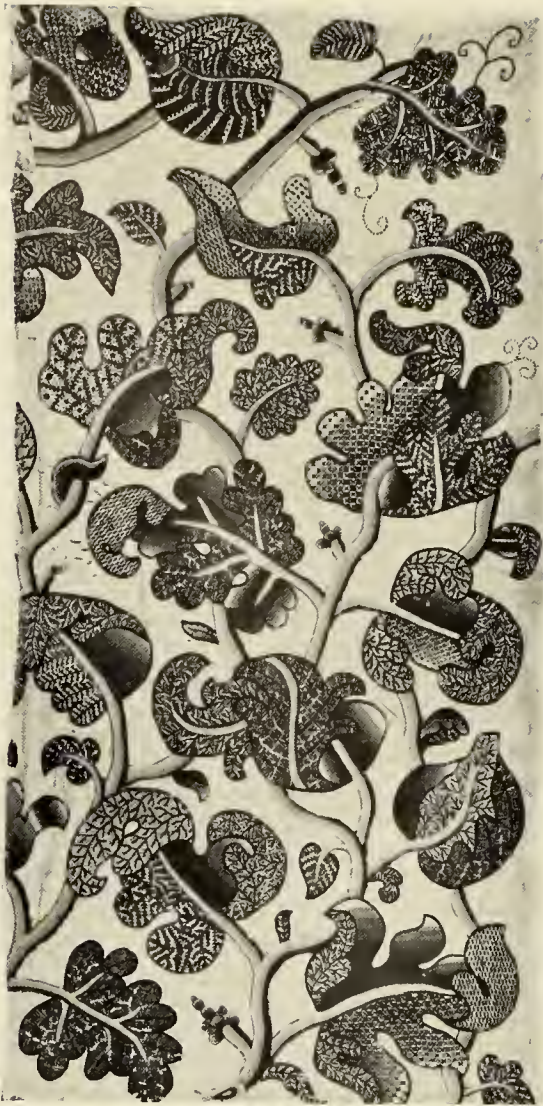
3. Chair at Holyrood Palace, in "Turkey" (pile) work, with a flat black silk ground. Apart from its historical interest, this chair is of value in retaining the original trimming, which is a ruche made of cut wool, so that it forms a sort of rope-like pile. Round the bottom of seat and edge of back is a fringe (p. 281).

*By gracious permission of
His Majesty the King.*

English, 17th century.



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IN the fifteenth century there was a remarkable development of silk in Italy. The conquest of Sicily by Charles of Anjou in 1266 had caused a migration of weavers to Italy, and in the thirteenth century the manufacture of silk flourished at Lucca; but the Florentines, capturing that city in 1315, took many of the weavers back to Florence, where woollen weaving was already well established. By the fifteenth century the Florentine silks and velvets had a wide reputation, some 16,000 persons being employed in the silk industry alone, whilst the woollen factories absorbed even greater numbers. Italy was dependent upon the East for raw silk and the great advance of her commerce made silk cultivation a matter of urgency. In 1444 a law provided that on each farm there should be no fewer than fifty mulberry trees, to be planted at the rate of five trees per year. The Italian silk industry spread, and Venice, Genoa and Milan became the rivals of Florence in the manufacture of the beautiful brocades and velvets which had made famous that city. Genoa became particularly distinguished throughout Europe in the sixteenth and seventeenth centuries for its coloured velvets.

These splendid silken fabrics of the Italian looms were greatly esteemed for church vestments and the rich clothing of the nobility in France, England and Flanders. But Flemish

weaving was at the same time flourishing, Bruges being celebrated for its silk and velvet brocades which were not surpassed even by those of Florence, to which they had great resemblance. In 1400 there were forty thousand weavers in Ghent alone. The beautiful old palls of the Livery Companies of the City of London are made of such velvets: those of the Fishmongers' Company and the Saddlers' Company are of the fifteenth century; they are of magnificent crimson silk and gold Florentine velvet brocade.⁽¹⁾

These extremely rich fabrics, in themselves gorgeously decorative, were made even more so by embroidery. The sumptuous nature of the fabric demanded that this should be of the richest both in material and treatment—well illustrated in the gold embroidery of these two palls (XL). For vestments rich orphreys with minute figure work characterised this period. It is quite probable that the designs for these textures were by well-known Italian and Flemish painters; their appreciative and accurate representation of some of these fabrics surely denotes a very intimate knowledge of technical structure such as is not displayed by the later painters of equal note—say English and French of the eighteenth century.

That the painters of the fifteenth and sixteenth centuries loved these beautiful fabrics and considered them worthy their best thought is clear enough. Giovanni Bellini gives us just as intimate acquaintance of the stuff in the robe of the Doge Leonardo Loredano as of the man himself. His brother Gentile presents not only a faithful picture of the

magnificent brocaded robe of the Madonna, but he gives also—and we may thank him—a most accurate representation, even to the stitches, of a patchwork carpet the like of which we do not know in actual fabric until, perhaps, some two centuries later. Matteo de Giovanni may represent embroidery on the damask robe of the Virgin in his picture of the Assumption, but rich silk damasks were at this time brocaded in like manner on the loom; in any case this fabric is most sumptuously beautiful. Mabuse, David and others of the Netherlandish painters also handed on many of the patterns of the period which would otherwise have been unknown to us. Mabuse in his representation of “The Adoration of the Kings” reproduces on one figure no fewer than three different patterned textures, with further enrichment by embroidery in gold and jewels, in which probably the goldsmith took a hand. Ambrogio Borgognone shows us, too, how the fine Arabic lettering embroidered round the borders of robes had been carried to Italy from Sicily, losing its meaning but not its decorative quality, although, indeed, it somewhat fails in that simply because its meaning is lost.⁽²⁾ What a picture Roger van der Weyden left for us of the perfect craftsmanship common to weaver, goldsmith and embroiderer in his portrait of an Elderly Woman who doubtless had done much fine sewing in her time and would therefore like her beautiful, perfectly made clothes to be well portrayed! Being a fine craftsman herself, she would be content with no less.⁽³⁾ And if we want to know about the smaller things, trifles like books and bags, cushions and fine linen work (still

exhibiting Arabic influence), the hundred and one trifles of daily life wrought by loom and needle, we get many a lesson quite unexpectedly, for they crop up everywhere. That is why it is worth while to dwell upon the work of these fifteenth-century painters, who knew far too much about the business of craftsmanship to think of these wonderful creations of the textile craftsman as "minor arts," and would never have dreamt of so describing them. They were workmen all; "fine art" had not come to birth.

Florence during the fourteenth and fifteenth centuries was the chief banking centre, rivalling even the Lombards, who had their agents all over Europe, and whose name is perpetuated in the great banking centre of London, viz. Lombard Street. The great patrons of the arts were the bankers. The distribution of merchandise was largely in the hands of the Hanseatic League, which had developed out of various other leading guilds or confederations, e.g. the Rhine League and the Swabian League, which originally started about the end of the eighth century primarily to develop the mineral resources of Germany, particularly of gold. At first in the hands of the Jews, it became a Hanse or Guild in which not only the trading class, but the Church and nobles had interest. In some respects Augsburg was the home of the merchant princes, who were, on occasion, required to maintain an army or to make a contribution for the service of the Sovereign. The term "Hansa" was used by King John in charters to several English towns; but this must not be confused with the German Hansa, which had permanent

PLATE LXIV

Pillow cover, of linen from the Ionian Islands, embroidered in coloured silks, worked mostly in outline stitch, with the effect of a twill weave, some outlines in chain, some in back stitch, a double row of chain stitch for stems, satin stitch in parts, e.g. features and dress pattern ; the border is enclosed within two rows of chain stitch. It is part of the bed furniture made by a Greek girl as her dowry, and other portions of the set would match. The subject probably represents the bride and her parents, and it reproduces the dress of the period, in which are traces of ancient characteristics. In the work is Turkish influence ; some of the flower forms may be influenced by the pottery of Asia Minor, incorrectly called Rhodian ware. A piece in the Royal Scottish Museum, Edinburgh, with a similar design, is part of the border of a bedspread which might well have belonged to the same set as this. $6\frac{1}{2}$ ins. wide (p. 276).

Mr. A. J. B. Wace, M.A.

Greek, 17th century.



offices in England as in other countries for their commercial transactions. From a small beginning of twelve towns, the Hanseatic League increased so that it exceeded every other league or guild of the same description in the Middle Ages. An astonishing success marked its history in the fourteenth and fifteenth centuries. Henry III (1267) permitted an establishment both for trading and manufacture in London. In 1418 a number of French cities were enrolled, shortly followed by Spain, Portugal, Italy and Sicily; there were representatives in Russia. The principal foreign factories were London, Bergen, Bruges and Novgorod. From this it is clear that there existed a tremendous reciprocal trade between these widely distributed peoples; the goods in which they traded were equally diverse, a large proportion being textiles and raw materials for them. The Netherlands, especially the Dutch, being great traders themselves, were not slow to see the benefit of the Union, and Antwerp in 1315 arranged a commercial treaty with the Hanseatic League, which on its part was equally ready to trade in the Dutch markets, because here they had considerable trade owing to Dutch merchant vessels in the Mediterranean. Early in the thirteenth century the Flemish Hanse of London was formed, principally for trade in wool. In 1266 Lübeck and Hamburg combined to form an organisation of their own under Henry III of England, who granted premises in London. Their Guild Hall, which was called "The Steelyard" from the fact that their weighing machine stood there, was situated where Cannon Street station now is, and the name Steelyard is still perpetuated in a district so called.

Another version of its origin is as a corruption of Stapelhof, synonymous with the English word "staple," from "Stabile emporium," a fixed port dépôt. By the end of the thirteenth century they had branches everywhere, trading chiefly in wool and wood. Besides the Hanse, were many other trading guilds, notably the Italian merchants of Venice, who also had a house in London, and each year held a series of fairs principally along the south coast of England, bringing their own goods and those of the East. They carried back English wool, in part by contract with religious houses. Lists of these houses exist of the thirteenth and fourteenth centuries to the number of two hundred and more, and include most of the counties of England and Wales. A company of Florentine merchants would have a contract with the Cistercian monks of England for the whole year's supply of wool from their sheep ranges on the Yorkshire moors. These monks were amongst the leading wool growers. The European traders of these days who made their great fortunes not only through legitimate trading in their goods, of which all textile requirements had so large a share, but also through banking and money-lending, became quite as luxurious, though perhaps not so extravagant in their tastes as their "betters." The fine architecture of their trading halls and of their houses, rapidly disappearing through the wanton destruction of war and to meet present-day "improvements"—unless saved as now Crosby Hall is saved for England—needed their equal in furnishings, and the dress of the merchant prince, who was sometimes of a noble house, and his lady, outrivalled in

sumptuous fabrics, furs, and jewels even those of the leaders of fashion.

The beginning of the fifteenth century had found Europe at war. England was losing her properties in France, and almost immediately the English nobility were quarrelling amongst themselves, and then came the Wars of the Roses. During this time the artistic life of England was almost entirely in abeyance. Beautiful fabrics, however, still came from abroad, although prohibited by statute. Very heavy duties and difficulties of transit raised to an almost prohibitive price the already expensive elaborately patterned rich fabrics and necessary materials for embroidery. Instead of covering the whole of the foundation ground with an abundance of gold and silk, as in the Syon and other copes, both for economy of material and perhaps time, powderings were used, more or less scattered, the richest of ecclesiastical needlework being reserved for orphreys and such-like trimmings.

This style is well illustrated by the altar frontals at Chipping Campden, which have foundations of very beautiful white silk damask (XXXVI). The embroidery is typical of the ecclesiastical work of this period, by which it can be seen how much English needlework had deteriorated both in design and execution. In the Chipping Campden frontal the devices were worked on linen, afterwards cut out and applied to the ground, the fine rays being added. Originally there must have been gold spangles along the radiations. Jewels are sometimes met with in such work, but not often in England at this date.

There are fragments at Hardwick of a beautiful French cope of this style—probably dedicated to the Virgin Mary—of blue velvet embroidered with alternating fleurs-de-lis and conventional flowers in the style of the Campden frontals; the needlework is in silver metal thread; there are portions of the orphreys still remaining on some of the fragments.

A somewhat unusual and most interesting altar frontal of red satin is one at St. Gallen (XXXVII), decorated with spangles forming a design clearly copied from a woven fabric, either damask or velvet; its blue satin border is embroidered most richly with coloured silks, metal threads and smaller spangles.

At Hatfield House are cushions of velvet decorated in a like manner, but with cord instead of spangles. Those at Hardwick Hall are similar, but with the addition of strap-work in applied satin outlined with gold cord.

Silk weaving in England was confined to ribbons, braids, laces and similar narrow fabrics, which were made by “silk women,” a company originated in the women silk weavers established by Queen Philippa of Hainault. In 1455 these women claimed protection against competition by the Lombards, and an Act of Parliament was passed prohibiting the import of the narrow silks manufactured by them. England had already become a very good customer for the sumptuous wider fabrics brought by Continental traders.

The gold work of this period reaches its highest point in the marvellous vestments of the Order of the Golden Fleece. This Order is second in date to our own Order of the

PLATE LXV

1. Mirror top, worked in wools in the style of English and French crewel work. The birds, beasts and flowers are embroidered on linen in wool, and afterwards cut out and padded somewhat in the manner of stump work to express modelling. The appliqué is sewn down with outline of cord. The ground is worked, like most of these pieces, to represent hillocks with flowers and incidents to give interest and relief. Approximately 2 ft. high (p. 275).

Sir Philip Sassoon.

French, 17th century.

2. Middle of a carpet. Fine canvas worked with wool in tent stitch, the background greenish blue; the pattern has no repeat. The original beautiful colour is preserved. The impression is that of a sunny garden of gorgeous colour in full bloom (p. 280).

Sir Philip Sassoon.

English, 17th century.

3. Detail from border of the above carpet. In the middle of either side is a basket with flowers trailing towards each corner, and intermingling with other trailing flowers from bouquets in a corresponding position on each short side; covering the ground of the border as in the main surface.

Sir Philip Sassoon.

English, 17th century.

4. Cushion cover. Canvas work of fine tent stitch, following the typical planning of panels of this date, that is, figures and landscape, with a windmill as a point of interest. This subject is enclosed within frame of bold floral forms, well balanced at the corners. The whole is in polychrome (p. 281).

Mr. Percival Griffiths.

English, 17th century.



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Garter, having been instituted by Philip the Good, Duke of Burgundy, on the tenth of January, 1429-30, the day of his marriage with Princess Isabel of Portugal, as "the Order of the Fleece." This Order was originally composed of thirty-one members, the Sovereign being Grand Master, with knights "gentilshommes de nom et d'armes *et sans reproche*." After the abdication of Charles V (1556), the Spanish line of the house of Austria remained in possession of it. In 1700 the Emperor Charles VI and Philip V, King of Spain, both claimed the Order. Charles VI on leaving Spain took its archives to Vienna, where in 1713 the inauguration of the Order was solemnised with great splendour, the Spanish right being retained.

In addition to the vestments, the set comprises altar furniture with the representation of the Holy Trinity and the Mystical Marriage of St. Catherine on dorsal and antependium. The whole work is sewn on a background of coarse linen with gold thread laid over padding horizontally from one side to the other, avoiding only those parts representing flesh, which is embroidered with very fine split stitch, "and this in such a manner with such tender shading of tones, such melting into each other of threads that we can only imagine we have before us an oil painting; almost more wonderful is the method of treating the gold threads." These are laid in pairs horizontally and couched with coloured silks, blue, green, red in various shades in varying degrees so that the colours predominate over the gold where required to express draperies and detail apart from the

ground. The Florentine medallion (XXXVIII) is worked precisely in the same manner, and although less rich it faithfully illustrates the character of the more celebrated masterpiece, except that the Golden Fleece vestments are further distinguished by the lavish use of pearls, which in countless numbers are closely massed.⁽⁴⁾ They encircle the columns, the arches are studded with them, great rosettes of pearls against a blue ground enrich the architectural details; and the garments have elaborate borders plentifully jewelled with pearls. Woven brocades are imitated with exact precision in the gold embroidery of the background as in the Italian frontal (XXXV).

The habit of this Order is a surcoat of deep red velvet lined with white taffeta; purple velvet mantle with white border embroidered with steels and fire-stones or flints; a purple cap embroidered gold. The badge is a ram's fleece suspended from a fire-stone which emits flames.⁽⁵⁾ Amongst the embroidered armories found in the tent of Charles the Bold after the battle of Granson was that of the Golden Fleece. They are in the Historical Museum at Berne with the tabards found at the same time.

Byzantine influences were widely distributed when, at the fall of Constantinople to the Crusaders in 1204, workmen left and re-established themselves away from that city, its treasures being scattered, "dispersed by all winds like grains of corn to bloom under other skies into the works of art which issued from their other workshops." With the recovery of Constantinople Byzantine influence continued and the

Eastern Church possesses rare treasures. The monastery of Poutna is especially rich in marvellous gold embroidery of the fifteenth century which may be compared to that of the Golden Fleece. This monastery, built 1466–9, is situated amidst forests in the Carpathians at an altitude of six hundred and twenty-seven metres. It was founded by Stephen the Great, surnamed the Good, defender of Christianity against the Turks and Tartars. He was a notable figure in the fifteenth century and reigned over the Principality of Moldavia. His second wife was Maria of Mangop, a Byzantine princess, through whose influence workers were brought from Constantinople, and Byzantine characteristics were grafted on to those of Moldavia. Amongst these treasures is the mortuary cloth of this lady (died 1476), on which is faithfully represented in embroidery one of the rich woven brocades of the day in pale blue and silver.

A stole 1 m. 48 × 0·24 m. made in the reign of Stephen the Great (1480) has nineteen medallions separated by bands of interlaced work; in each is a scene from the life of Christ: the Annunciation, Presentation in the Temple, Baptism, Transfiguration, Resurrection of Lazarus, Entry into Jerusalem, Last Supper, Prayer on the Mount of Olives, Carrying the Cross, and other scenes in their order to the Pentecost. One of the bottom medallions has the portrait of Stephen, the other that of Alexander. This minute work is extremely fine in gold and silk embroidery.⁽⁶⁾

The monastery was burnt in 1484, but rebuilt by Bogdan, son of Stephen, who was the donor of another fine embroidery

on which he himself appears in company with the Archangel Michael. He wears a ceremonial robe identical with that of his father on an earlier piece, and the same crown. This example has two episodes : the Entombment of the Virgin, and the Assumption, where she appears with two groups of angels and surrounded by cherubim's wings ; there are several scenes in circles : one shows St. Paul with a censer ; another Judas with both hands cut off by the Archangel Michael. A large piece, probably a hanging, is of red silk embroidered in gold portraying the Ascension with angels and sun and moon on either side ; it has an inscription in Greek recording it as the gift of Ion Stephen Voivode, of Moldavia. In this convent also is the fourteenth-century bier cloth made by the two Serbian queens (p. 215) and others later ; one, dated 1738, is in different patterns of gold work, such as chevron and basket stitch.⁽⁷⁾

The Abbey of Grottaferrata possesses a bound manuscript with a cover of blue silk, embroidered in raised silver thread, which has a double-headed eagle within a circle and the monogram of the Paleologi at each corner, proving that it once formed part of the library of the Emperors of Constantinople.⁽⁸⁾

At the end of this century there was in Spain and in the Netherlands the beginning of the black-and-white work so popular in England and other countries during the next century. It was derived from the Arabic linen work in Spain, where it was used in a general way. Some of the earlier examples have pomegranates, which show Eastern influence. This style of work, chiefly in double running, but gradually be-

PLATE LXVI

1. Sofa, from a set of chairs and two sofas, worked by a Frenchman when a refugee at Madingley Hall, the seat of Sir John Hynde-Cotton, in the last quarter of the seventeenth century. The ground is dark rose-coloured silk embroidery on fine canvas, worked with a diagonal stitch to imitate a twill weave. The floral design comprises a series of bouquets tied with ribbon, all worked in tent stitch with polychrome silks. Both sofas have embroidered panels copied from two small paintings by Breughel. The inset to this illustration is from a photograph taken directly from the picture used for this sofa. The chairs of the set are entirely of floral design to match, but without pictures (p. 282).

Mrs. Jocelyn Antrobus.

English, 17th century.

Mrs. G. R. Brewis.

Mrs. A. E. Elliott.

2. Very rare chair, with movable back, time of Louis XV, covered with canvas-work in tent stitch in a bold floral design, showing in the main the prevalent Eastern influence, with Western treatment and methods of work. The ground is worked with yellow wool; the flowers are in scarlet, various reds and yellows; the leaves yellow-green wools and silks; all unfaded (p. 311).

Sir Philip Sassoon.

French, 18th century.

3. Chair, painted and gilt. The design is a large floral pattern in solid embroidery common to the Italian floss work of the period, the whole of the ground being covered.

Viscount Lee of Fareham

Italian, 17th century.



coming more varied and elaborate, probably reached England by way of the Netherlands, which was then under Spanish rule.

Italian linen work of this time is found which corresponds to some linen embroidery from the convent of Lüne. An example in silk and gold with the threads pulled both ways to form a square meshed ground is a development of that style. There are quite a good number of such examples (XXXVII).

Italy had filet work also at this time; there are certain resemblances between the example illustrated on the same plate and the one previously mentioned, in spite of their differences in appearance. The hunting scene is another example of Italian linen work. It is in flat stitch with black outline: the subject is one frequent at this date (XXXVII).

Examples of Swiss linen work have the characteristics of the German work familiar in the Lüne cloths; one of these is of special interest. It is an altar frontal having for subject the Death of the Virgin, who is represented lying upon a couch surrounded by male and female saints, with Christ bearing in His hand a small figure representing her soul. From clouds in the background descend two angels holding censers and inscribed scrolls. On the right a figure, apparently representing the Father, is clothed with the insignia of royalty and holding on his wrist a dove, emblematic of the Holy Spirit. The whole of the ground is powdered with stars. The stitching of the flesh and some fine parts of the drapery is in split stitch; in other parts buttonhole stitch forming lace is employed sewn through the fabric. These, as well as plait and chain stitches, in their selection appropriately represent differing textures.

German work continued as in the previous forms; the coarse linen work with bold embroidery done by counting the threads is quite common. The small Cologne silk-stitched floral patterns are well known through many illustrations. This kind of embroidery influenced the dainty narrow Cologne woven borders which now appear, and indeed embroidery was sometimes used to give effect to this delicate weaving.

Of embroidery in wool, that of Germany is of this period the most noteworthy, in particular Wienhausen and Lüneberg have magnificent examples stretching over a period from the fourteenth to the sixteenth century, the great Tristram hanging being perhaps the best known; it belongs to the last decade of the fifteenth. The story of Tristram was popular and had local versions; the subject required a large space for the portrayal of the different scenes, which are carried out in the costume of the day. In this example the embroidery entirely covers the linen ground and is done roughly in "kloster" stitch, corresponding to the Bayeux Tapestry, and with the same motive of economy. This stitch, however, is not adhered to throughout; other flat stitches are used, not in any ordered manner, but at the will of the worker and with quite good effect, but without the richness of the later great "Elizabeth" hanging of the same century (460 × 705 cm.) and others where the embroidery is more advanced in execution. The Tristram carpet is in blue, red, yellow, buff and green; this generally describes the colouring of all the Wienhausen hangings.

Woollen embroideries of this description seem to have been characteristic of Germany. The later hangings of the convent of Lüne are of finer technique, but still the naïveté continued, since the isolation of the convents induced copying. In the Lüne hangings the subjects are invariably biblical, which is not so in those of Wienhausen; the dated inscriptions assure their period and history.⁽⁹⁾ The extraordinary preservation of these embroideries, certainly of some of them, is due to their motive as offerings to the cloister by the laity. Designs were frequently, though not always, drawn by monks, but were also produced by painters outside and sold to the convents. The tendency to design in horizontal rows as in the St. George legend on a fine bench cover is characteristic of Lower Saxony of the fourteenth and fifteenth centuries.

The wool used was somewhat wiry with only a slight twist, and was obtained from the local sheep. The colours were always worked in traditional order, e.g. deep blue for ground alternating with green ground in the borders.

The Western custom of emphasising by a contrasting outline is noticeable of this work; but whereas in the Wienhausen examples it was originally in black wool and has decayed so that features may be imperfect or entirely lost, in those of Lüne, on the contrary, the features and outlines have worn well as a result of using dark grey linen thread instead of black wool.

The Lüne embroideries having biblical subjects explain themselves, but those of Wienhausen require a knowledge of the story, which accounts for the free use of inscriptions, and likewise their imperfections, but the wonderful hunting scenes

speak for themselves. Scarcity of books in German convents, the few they had being mainly in Latin, led to dependence upon the priests for the tales, and sometimes they were localised. The St. George legend came to the convents from a Latin version of a Greek story-book of the fifth century. All these needlework pictures to a most marked degree express by their naïveté the delight and joy of the cloistered needlewomen of the Middle Ages in their works of the needle.

Instancing the popularity of the Tristram story and its various versions is one of an entirely different style in the Victoria and Albert Museum. It is a rough purple woollen cloth, upon which is applied the decoration in blue, red, green, white and black thin woollen cloths; the outline is a "passing" of strips of silver paper on a core of silk thread. The version of the story is that of Matilda of Saxony, daughter of Eleanor queen to Henry II (1185), and translated at her behest by Eilhart von Oberg. The Victoria and Albert Museum has yet another version of this story in the Sicilian coverlet, which is of linen quilted with wool padding and sewn with linen thread in very fine outline and back stitches.

There is nothing comparable to these great works in wool of Germany, which went on into the sixteenth century; a period distinguished by the English wool embroidery on linen, although none of this approaches the Wienhausen and Lüneberg work for size. If the tradition be accepted that Margaret Beaufort, mother of King Henry VII, began the "carpet" or cover attributed to her and later finished by members of the same family, which belongs to Lord St. John

PLATE LXVII

1. Casket, worked entirely in flat stitch, with polychrome floss silks outlined with a fine gimp: the subjects being scenes from the Life of Jacob. In comparing this with the other casket in stump work, it is preferable from the point of view of practical methods, there being no raised parts to collect dust or to get out of order (p. 284).

Mr. Percival Griffiths.

English, 17th century.

2. Casket, in stump work, with biblical subjects on all four sides. The front when open exposes the usual set of drawers. On the top is a unique arrangement of trees with shepherdess beneath. These are worked in buttonhole lace stitches upon outlines of wire in the usual manner of stump work, the difference only being that they are all done in model, not in relief against a ground (p. 284).

Sir William Plender.

English, 17th century.

3. Mirror, at Rushmore, in its original tortoiseshell frame. It is stump work on white satin. The figures are claimed by some to be those of Charles I and his Queen, both under canopies. The King wears ermine, and has a jewelled sceptre in one hand and a book in the other. The Queen wears a richly embroidered dress of white satin, lace ruffles, and a pearl necklace; there are pearls also in both crowns. The busts of King and Queen with palaces as background are in flat stitch shading; the raised encircling wreaths are in lace stitches. The flowers in the upper corners are in the typical raised or modelled work; they are of wonderful technique and well preserved. The massive plant forms in the lower corners (bisected by the frame) are in silver purl, whipped with coloured silk (p. 282).

Mrs. A. E. L. Fox Pitt-Rivers.

English, 17th century.



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of Bletso, it might be possible—if there could be identification of her actual work on it—to make a claim for finer technique in wool at the close of the fifteenth and beginning of the sixteenth century, and over a wider area than Germany, for this English example is truly a fine specimen of the class of embroidery which characterised a period some half-century later than Margaret Beaufort's time and to which date some authorities ascribe it (XXXIX). We do not know the precise character of the "worsted embroidery" which has already been quoted of the fourteenth century in England; but if beds were embroidered with "stag of yellow worsted," if "chaplets of roses," "crowned lions," and a "white lion crouching under a tree" were favoured by the ladies of that time, and since fifteenth-century inventories refer to beds with carpets of "worsted work" bearing devices of like nature, it does not require much imagination to picture Margaret Beaufort, familiar with such works, setting others afoot even if left unfinished by her. The "carpets" which figure in the works of painters at this period were not all of that "Turkie worke" which was so popular in the sixteenth and seventeenth centuries. It is reasonable to suggest the possibility of needlework in wool of the fine character of Lord St. John of Bletso's "carpet," particularly in a wool-producing country like England, at the opening of the sixteenth century comparable with the splendid gold and silk work which distinguished the pageantry of the time, and which, for its greater value, and also perhaps because of its official uses, has been more consistently preserved.

THE unrest of the fifteenth century having passed, brought a renaissance of art into the sixteenth. The group of very young monarchs of France, Spain, Germany and England gave an impetus to trade and commerce such as had scarcely been known since the earlier centuries of the Christian era. The meeting of the two kings, François I and Henry VIII, between Guines and Ardres in June 1520, ostensibly to settle disputes concerning the partitioning of land and conditions of trading, developed into a display of physical prowess with ostentatious magnificence characteristic of the time. The display made by Henry in 1510 in honour of Queen Katharine and the birth of the short-lived Prince Henry was recorded in colour on a long parchment known as the Westminster Tournament Roll, now in the College of Arms. In the gorgeous colour of this painting the work of the embroiderer is to be seen in conjunction with splendid raiment and heraldry; but of the magnificent gold tissues, velvets and embroideries belonging to the early part of the sixteenth century very little remains; there are, however, such interesting descriptions as that in the Egerton manuscript recording the christening of "Lady Fraunces first begotten daughter of Charles duke of Suffolk and Mary the French queen" in 1517. After describing the arrangement of the church and the rich hangings of cloth-of-gold and needlework and

arras, the manuscript continues: "The font was hanged with a rich canopy powdered with roses half red and half white with the sun shining and fleur-de-lys of gold and the French Queen's arms in four places in the same canopy, all of needlework."

Some of the earliest embroideries of this period have come down from the pageantry of the Livery Companies of the City of London, who, equally with other owners, deserve the gratitude of posterity for the careful preservation of their own treasures. The Livery Companies—representative of the Guild system—obtained their name from their distinctive dress, of which we get references back as far as Chaucer. It was the outward sign of the brotherhood "which dictated a rigid adherence to external insignia as much as to other prescribed or customary uses." The dress was therefore symbolic. Embroidery and rich stuffs played a great part in ceremonial functions, whether in the gay streamers, shields, banners and livery which distinguished their barges on the River Thames in those royal pageants which characterised the period, or in their own ceremonial.⁽¹⁾

One of these ceremonies, performed by certain of the Companies, included the crowning of the new Wardens. "The practice and solemnity were formerly picturesque enough. At the dinner the old Warden, at a given junction, rose and left the room, and shortly returned with the Beadle bearing the garlands for the new officers and minstrels playing before them; and, making obeisance to the Master, the Wardens delivered to him the garlands, that he might place

them on the heads of certain of those present, esteemed by him the most worshipful." Part of the furnishings of a hall in which such a ceremony took place (Ironmongers' Company) included "a suit of vestments of cloth-of-gold, a hearse cloth or pall of gold in a box, another of black worsted with a white cross of Bruges satin," and "carpets of tapestry work" for the table. In the records of contracts for the river pageants are included "cassocks and silk nightcaps." For their pageant of 1616 the Fishmongers' Company still possesses the original drawings of costumes to be worn and the detailed arrangements for the order of the procession.

Many of these requirements were made by the Broderers' Company, which, although it did not receive its charter until 1561, was of some importance in the time of Edward III. It performed good service to honest dealing. It regulated the quality of embroidered goods by strict rules. Towards the end of the fifteenth century it obtained an Act of Parliament to restrain the abuses in connection with imported Italian gold work.

The funeral palls which remain from the havoc of the Great Fire or escaped destruction by order of the Court on account of "popish images" disclose the sumptuous character of these solemn ceremonials. The Founders' Pall described in the registers as the "Old Hearse Cloth embroydered with Gould and Popish images" was one of those so destroyed. These palls are the earliest examples of embroidery of the century; some of them may claim an earlier date.

According to the accounts, the Broderers' Guild made and

repaired most of them, but the Broderers enjoyed, besides, "a regular custom for ceremonial, festive and professional habits worn by both sexes, and often worked with rich materials and in elaborate patterns; as well for the appointment of churches, the vestments of the clergy and the decorations of the house, they supplied the ornamental garlands worn on special occasions by the Masters and Wardens of the Gilds, caparisons, hammer-cloths, court dresses and hangings, as well as the hilts of swords and daggers, gold and silver lace, fringes and cord and tassels."

In the year 1705 the Founders' Company paid the Broderers £14 14s. 6d. for a tablecloth with embroidery, and they were further paid for lengthening it and embroidering the arms. The detailed account for materials and workmanship on a new pall for the Coopers' Company totals £57 11s. 10d., and, besides five and a half yards of velvet, includes such items as gold, silver, silks and all sorts of odds and ends outside the actual embroidery—"candles for nightwork," to a "painter for drawing the crest and arms 3s. 4d." The time occupied by the workers can be surmised by an item "for their bedding for seven months."⁽²⁾

The Saddlers' Pall has a special interest apart from its great beauty on account of its "popish images," which partially escaped the fate ordained by the Court. The pall is of Florentine velvet brocade in crimson and gold, late fifteenth century, and well preserved. It has a beautiful border embroidered in gold and silk on crimson velvet with the Company's arms, a verse from the Te Deum in fine lettering, and on each of

the four sides a medallion with a representation of the Assumption within a vesica-shaped frame (XL). At the Reformation the figure of the Virgin on each of the medallions was covered with an embroidered I.H.S., and so remained until 1925, when repairing led to the discovery of the original device and three of the Reformation additions were removed (XL). A special interest in the Saddlers' Company is its ancient Anglo-Saxon foundation from a conventual Church in St. Martin le Grand, the site of which is now the General Post Office.

The Fishmongers' pall (sometimes known as the Walworth pall) is exceedingly beautiful, and like the Saddlers' is of Florentine velvet brocade, embroidered in silk and gold; it has, besides the Company's arms, devices of mermaids (XL). The Vintners' pall has suitable devices of grapes; the Merchant Taylors' the lamb and flag as the emblem of their patron saint, St. John Baptist, and also scissors; the Brewers', barley. The well-known Dunstable pall is another of note. Of the Masters' Crowns, that of the Broderers' Company is the most beautiful (XL).

Amongst the pieces reminiscent of the splendour of the Livery Companies is a bag in the British Museum with the arms of the City of London and of the Honourable Artillery Company worked in gold metal thread and silk (LI).

At the beginning of this century more elaborate under-clothing came into fashion. With the development of lace and the introduction of bobbin or bone lace followed much finer linen and more decoration of dress, not alone by

embroidery as formerly, but by drawn and pulled linen as well as needlepoint lace and the later bobbin lace. The outer garments were slashed sufficiently to display the fine needlework underneath. From this time until the invention of the sewing machine under-garments continued to receive the greatest attention both as to plain constructional sewing as well as to style and trimmings.

In portraits of Henry VIII himself, his courtiers and ladies of his period, may be seen this pride in underclothes, but more marked in later portraits. Those in the National Portrait Gallery, London, are easily accessible for comparison. King Henry VII's mother, Margaret Beaufort, under her head-dress wears an embroidered linen hood. Catherine Howard, fifth Queen of Henry VIII, has wrist ruffs with black embroidery; the Earl of Surrey's portrait at Hampton Court Palace particularly well exhibits this application of black embroidery to men's shirts and its display as an essential to his outfit. One can sense his pride in it. Henry VIII had for New Year gifts in 1539 shirts embroidered with "black work" and gold and silver, "shirts of Holland" embroidered with black silk, and shirt collars wrought in silver and gold. One of his portraits in the National Portrait Gallery looks as if he might be wearing one of them.

The examples of European decorated linen before this period are mainly those which show its application to domestic and ecclesiastical uses, and in these particulars the finer linen now influenced the style of embroidery. Flax in Europe being a product of the north, the development of

linen embroidery was especially facile in Germany, the Netherlands, Scandinavia, Northern France and England. The Moors, requiring much linen, when in Spain sedulously cultivated the flax plant. In some parts of the country, land values were assessed on a linen-producing basis which still prevails. In spite of this recognition of its value, and although preferred for its wearing qualities by the country folk, the richer people chose the more expensive cotton fabrics. After the advent of the Christian, the flax industry almost died out in favour of the cotton easily imported from Africa and the East.

To the Moorish occupation of Spain and Southern France is due the marked oriental characteristics of Spanish "white" embroidery which differentiates it from that of the north. The Spanish people had a fondness for embroidery in colour, they had also the Moorish tradition of white linen embroidered in black which, either in wool or silk, they sometimes enriched with metal threads. When Katharine of Aragon came to England with her melancholy retinue, not liking the country, she encouraged this Spanish style of embroidery, which in an increasingly rich form became a marked characteristic of Tudor England, but the black embroidery of Katharine was probably not altogether unknown in England before her day. The sleeves in her portrait (National Gallery) are embroidered in this style. Examples given demonstrate the development of this kind of work (XLI).

In its simplest form this black-and-white work is illustrated by an Italian cushion cover which, although worked

PLATE LXVIII

1. Garden scene in fine tent stitch, unfinished. An excellent composition, and perhaps taken from life. The faces of the figures remain unworked; probably at the time these were left to be copied from portraits. We note here the great care taken in tracing the features. $21\frac{1}{2} \times 13\frac{1}{2}$ ins. (p. 286).

Mr. W. J. Holt.

English, 17th century.

2. Canvas picture: The Meeting of Jephthah and his Daughter. Tent stitch in silk and wool. The motive is derived from tapestry, and is an interesting example of the treatment of stitches, e.g. the sky, the water in the middle distance and foreground are worked vertically, resulting in a repp-like texture in contrast to the horizontal stitching used generally throughout. The features of the four figures in foreground are in solid shading. Their dresses have patterns embroidered in the flat stitches which appear with an entirely different aspect in the Swiss and German linen work (Plate XLVII). Mixed with these, the texture is obtained by the use of buttonhole lace stitches and others as used in late Elizabethan. The stockings of the attendants actually reproduce the stitch of knitting. The same treatment is given to the large tree and birds. The horse, worked in solid shading, is handsomely caparisoned. $21 \times 16\frac{1}{2}$ ins. (p. 286).

Mr. Percival Griffiths.

17th century.



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in red silk, has the same style—that is, an outline in double running; in this example it is coupled with a little diamond device worked in reticella (XLI).

In England the development was in the form of meander scrollwork terminating in flower and fruit forms, carried out in a variety of stitches resembling lace; and frequently interspersed with insects and birds quite out of proportion. The bodice of the second half of the century illustrates these eccentricities very well (XLI); it is, at the same time, a wonderful example of the fine stitching used also on smaller articles, such as the kerchief border with initials and lace edging, on the same plate. The more sumptuous development by the use of gold is shown in a beautiful cap; here the pattern is in needlepoint lace and linen stitches enriched with small spangles on a ground of pulled work with gold threads (XLI). Later on, the needlepoint stitches were applied independently of the ground or connected to it by the outlines only, while working the buttonhole stitches. A bodice in the Victoria and Albert Museum illustrates this detached style of work; it is embroidered in polychrome silks with details in gold, this being worked through the material in braid stitch. Many caps, also there, illustrate these different developments.

The varied character of white linen embroidery available of this time is most marked in the Italian work, which embraces most of what can be said about white work. Three examples on Plate XLII are typical of the partiality for solid work on an open-textured ground. The first is a piece from

the end of a scarf; the foundation is of very fine linen gauze, the pattern being darned with a coarser linen thread than that of the woven fabric. This piece and its duplicate formed the decoration to the ends of a green silk scarf finished with a delicate trellised uncut fringe, the trellis being whipped. The central figure may represent the Virgin Mary with her emblems of dove and star.

The second piece is also on gauze, worked in the same manner, and like the first is a narrative subject in which horsemen, birds and animals figure amidst vases and fountains. It has a very beautiful border. The method of weaving this gauze texture has already been explained in the chapter on Peru (p. 110). It is often misdescribed as net or lacis, but its woven texture is entirely different from them and must not be confounded with these knotted fabrics which do not belong to the loom.

The third piece is also darning, but not with the tapestry effect of the other two, where the darning stitches cover the vertical threads of the fabric; the darning stitches in this example are exactly those of lacis or filet. No threads are drawn, but groups of a few threads each way on a loosely woven linen are pulled together by overcast threads and form the openwork texture of the ground.

Of great interest to compare with the two examples of white embroidery on gauze is a series of square panels worked in tent stitch with coloured silks on a similar gauze ground of flax, which can be easily identified in the particular panel illustrated and in some of the others also (XLI). They

PLATE LXIX

1. Portrait of William III, robed in state mantle with crown. It is worked entirely in tent stitch in coloured silks and wool. The initials G. R. are worked below the portrait, but do not show in the illustration. 19 × 14 ins.

Mr. W. J. Holt.

17th century.

2. Portrait of Charles I, solid shading in finest floss silk. Lace collar in same silk, in tiny detached stitches and in satin stitch. The Garter jewel and lettering are in gold metal thread.

Mr. Percival Griffiths.

17th century.

3. Portrait of General Monk, in fine silk embroidery with metal threads in the trimming of the coat, the buttons, the sash and the lettering. It bears the initials of the subject and of the embroidery and the date.

Mr. Percival Griffiths.

17th century.

4. Lady in the reign of Charles I. As background is a garden with house. The clouds have a usual Stuart treatment of tiny French knots closely massed together, and outlined with a fine gimp. The picture is enclosed within a wreath of small loops of parchment wrapped with hair-like green floss silk alternating with strips of braid made with plaited gimp; they stand up stiffly like leaves. In the corners are flower forms in solid silk embroidery. The portrait is worked on white satin, the features being outlined, only eyes, mouth and hair in solid shading. Earrings and necklace are padded and worked in silk outlined with gimp.

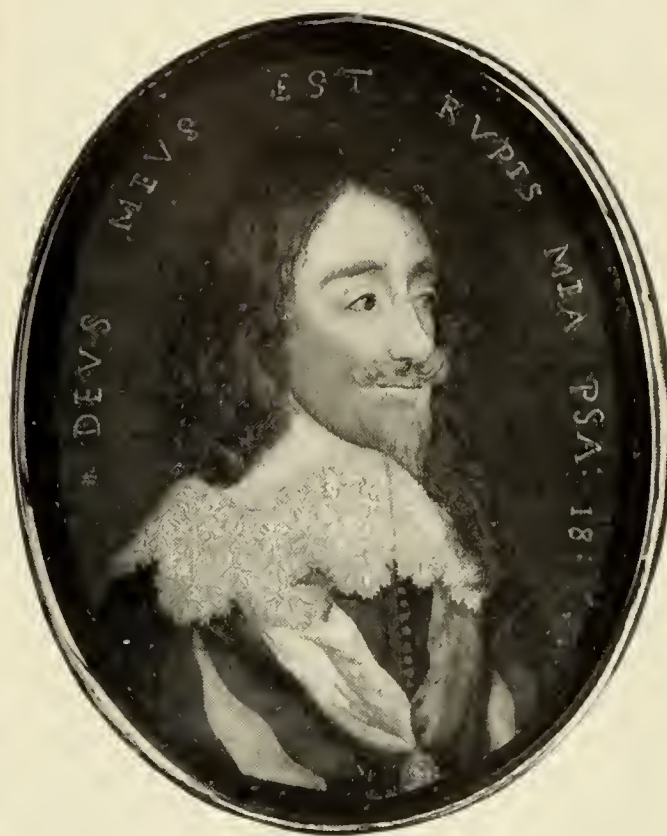
Mr. Percival Griffiths.

17th century.

(See p. 287.)



1



2



3



4

alternate with other squares of darned lacis where the treatment is the same as that of the fifteenth-century example (XXXVII), but with a second and much coarser thread for the outline; the ground material is also coarser than that of the earlier example. The devices on the embroidered panels in tent stitch are birds and beasts, but on some of them appear the arms of the Marquis of Mantua (died 1478) and of his wife Barbara of Brandenburg (died 1481). The authorities, therefore, ascribe it to Italy. Here in this most interesting example of some centuries later in ground and stitch, both of the white and coloured embroidery, is the very technique described for the Peruvian (see XV).

Quite recently—since this chapter was written—the Victoria and Albert Museum has acquired for its Circulation Department a strip of Italian or Sicilian darned linen, woven by the gauze method; so coarse that its structure can be identified more readily than in these finer pieces. The ground is an orange-brown, the embroidery in white. (Compare with the coarse Peruvian piece (XV).)

Amongst embroideries on this gauze fabric, and in great contrast to this coarse example, is the silk veil said to have been worn by Mary Queen of Scots to her execution, but accepted by some authorities as of a much later time. It is interesting to note its structure, which is of a single weft thread in distinction to the two-thread weft of all other gauze structures previously noticed, but so fine is the fabric that this peculiarity is only visible under a magnifying glass. None of the gauzes from Sir Aurel Stein's expeditions into Turkestan

which are known to us equal it for fineness. The embroidered check pattern is obtained by lines of three close rows of darning as in the Italian examples, with a gold spangle at each intersection. The border is not of gauze and has an inscription in laid gold and spangles. When questioning the period of this rare and beautiful fabric, the country of its origin may also be questioned; for surely the gauze veils of Greek women, likened to "woven air" or "evening dew," from India could have been no fairer.

At the same time in Italy, as in England and other countries also, fine linen embroidery was done which is known as cut work or reticella, patterns being made in real lace stitches either entirely "in the air," as the Italians called it, or on a slight scaffold of vertical and horizontal threads left when drawing out spaces to be filled again with the pattern, usually enclosed in more or less elaborate frames of embroidery on the linen ground. Many such pieces were garnished with an edging of needlepoint lace or one of Italian plait made on the pillow, at this time a new invention and the beginning of bone or bobbin lace. Plate XLIII illustrates a very small portion of a most lovely cloth of this kind which is complete and well preserved. A fragment of the same pattern is in the Cincinnati Museum.

Even before the fourteenth century the annual fairs held by Venetian traders both in England and Flanders distributed embroideries and lace with many other articles of commerce. Not only were they readily purchased for personal possession, but by merchants also expressly to obtain the

designs for reproduction exactly as is done in the present day. Printing also, now rapidly advancing, facilitated the distribution of patterns. The "herbal" books with their straightforward drawings of common and unusual plants, familiar and unknown birds and beasts, provided many ideas to the quickwitted embroiderer. Pattern books of embroidery and lace designs came into the market; those who found them too costly for purchase borrowed them from their more fortunate friends. Some of these precious books, in spite of much usage, have survived more or less intact, and are to be found amongst the treasures of bibliophiles. The titles of two such books serve for all in this place: "New and Singular Patternes and Workes of Linnen, seruing for patternes to make all sortes of lace, edginges, and cut-workes 1591." "Certaine Patterns of Cut Workes . . . also sundry sorts of Spots, as Flowers, Birds, and Fishes &c., and will fitly serve to be wrought, some with gould, some with Silke, and some with Crewell 1632." Some of the devices used for the bodice illustrated on Plate XLI can be identified in "A Choice of Emblems and other Devises by Geffrey Whitney," printed at Leyden 1586.

The increased comfort in domestic appliances brought greater pride to the housewife in her belongings. If the pageantry of the time made demands upon the many trading guilds rather than upon the needle of the woman at home, she, at any rate, had her everyday household requirements to meet, and in no way did she more greatly excel than in her fine domestic linen work. Every experienced embroiderer

made her own sampler of stitches, collected as opportunity offered. The duty of making samplers became customary for small girls, who, no doubt with tears and pricked fingers, but not without a just pride, acquired the knowledge eventually handed down to their descendants. Although there are no dated samplers known earlier than the first quarter of the seventeenth century (LVIII), it is to this practice of sampler making and the dissemination of designs by printing that may be attributed the greater variety in embroidery of this and the following centuries. The slavish following of any one device or stitch would have been a dull business when choice could be made.

The effect of such influences as here indicated in the distribution of pattern and its variety is exemplified in a corporal on Plate XLIII, a most sumptuous example of embroidery on cut linen in coloured silk and gold threads. The linen is cut to form a series of squares held together by smaller squares, all of them being embroidered with a diagonal cross. Each of the larger squares has its own device of birds, beasts and flowers embroidered in silks and gold thread, and although the same device is repeated more than once, some variety is introduced either of colour or form, no two repeats being exactly alike. Although probably it belongs to the seventeenth century, the third piece is placed on this plate because of its great contrast to the other two examples. It is typical of a totally different style of work, the pattern being formed by counting the threads as in the Arabic examples which passed into "brocade" weaving, for which it is often mistaken. This system of thread counting lent itself to endless

PLATE LXX

1. Prayer-book cover, in white satin, almost entirely covered with purls and metal gimps. The portrait panels of Charles II and his Queen, Catharine of Braganza, are worked in fine floss silks with the backgrounds to imitate ermine. The back is divided into six panels, each containing a four-petalled flower, alternating with a pansy, frequent in Elizabethan and Stuart times.

Mr. Percival Griffiths.

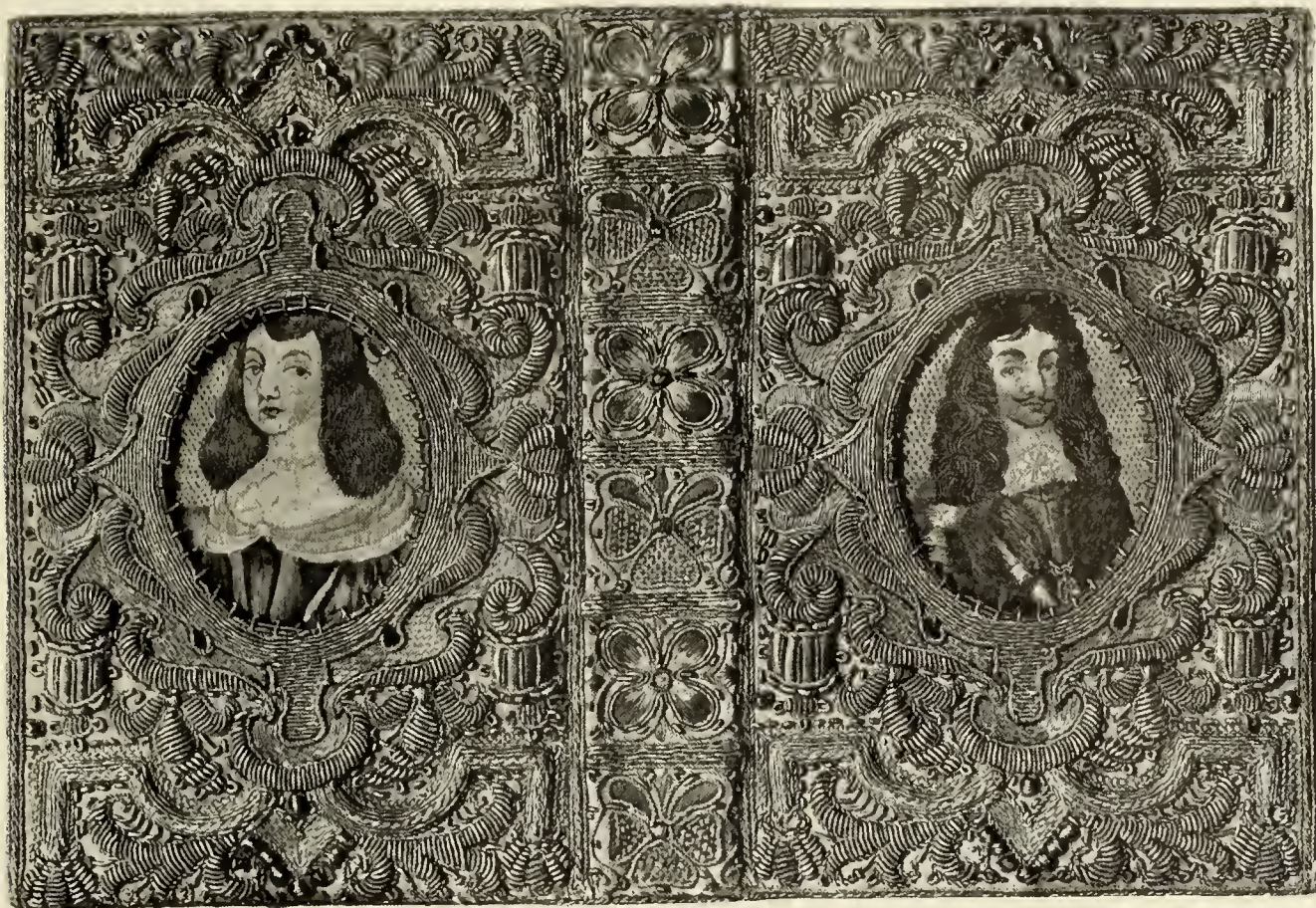
English, 17th century.

2. Book-cover, in fine tent stitch. The front cover has a figure with hand on an anchor emblematic of Hope. That the figure on the back cover represents Faith is seen by the label she carries. The sky and the back of book are grounded in silver thread worked with a very minute interlacing stitch. Creped silk cords, metal purls, gold plate and knotted gimps are used. There are the usual Stuart detached incidents as accessories to the figures—a fountain, birds, flowers, insects and fruits, a pond with fish, in the distance a house, and over all a very conspicuous sun and clouds. The four panels of the back are defined by the position of the sewing cords. It is finished with a metal lace edging.

Lieutenant-Colonel Horlick, O.B.E., M.C.

English, 17th century.

(See p. 287.)



1



2

possibilities of pattern planning, groups of people tending to similar arrangements, which were recorded on the samplers. This quite exceptionally fine piece is worked in red silk and has been attributed to the Greek Islands, but it is likely to be Italian with Greek influence.

A popular form of linen work was that where the fabric forms the pattern, the details being outlined with fine back stitch and the ground filled with "plait" stitch. There are many examples of such work, the motive in most of them being narrative, often biblical. A most delightful set illustrates the story of Joseph (XLIV). The subjects here are the fulfilment of Joseph's interpretation of dreams, linked up with Pharaoh's own dream. A variant of this style of work is the linen cover, with St. Catherine and a group of nuns, in the Victoria and Albert Museum.

Another popular form of embroidery on linen at this time had an open background formed by pulled or drawn stitches in coloured silk threads, red, gold, blue, green and honey being favoured. The fabric threads were pulled together so that the ground had a net-like texture, the pattern was left in the linen itself and outlined where necessary with double running or back stitch. In another form of this work the pattern was darned as in lacis or filet, with particular regard to the outline. A very beautiful piece of this kind is illustrated (XLV).

Another very interesting class of linen embroidery was worked entirely in outline. Sometimes double running or back stitch was used in such a manner as to give emphasis to the line where desired, as in that illustrated (XLVI.)

A sumptuous development of the cut, pulled, and drawn linen thread was carried out with polychrome silks, illustrated by two English cushion covers at Hardwick Hall; the Saracenic character of the designs carries us back to the Arabic example on Plate XXIII.

To Switzerland and South Germany belong extremely beautiful needlework of this period worked in coloured linen thread, sometimes with a small addition of silk and gold threads. The characteristic of this work is the combination of simple stitches, so that they form an infinity of diaper patterns within outlines. The stitches, although true embroidery worked into the ground fabric, are evidently copied from those of needlepoint lace, then at the height of its first popularity. There are some examples of this type in the Victoria and Albert Museum, an especially fine piece being a coverlet dated 1580 illustrating the five senses; but it is badly worn in parts and the patterns on the dresses are not clearly decipherable, as in the two examples illustrated. One of these is a fine linen hanging with a Jesse tree (XLVI) which has great diversity in the treatment of stitches; the composition of the figures is somewhat unusual; we are reminded of the Buddha on his lotus throne. The border, containing animals and birds, is very delicately treated with "lace" stitches. In the upper corners are two coats-of-arms, one of Hans Heinrich Bodner von Baden, died 1580, the other of Katharina von Schaffhausen, widow of Melchior Meiren, died 1586. These fix the date of the piece. The other hanging from Sarnen with four angels and having an

PLATE LXXI

1. This shirt was worn by King Charles I on the morning of his execution, January 30th, 1648-9. Sir Thomas Herbert in his Memoirs relates that the King said to him whilst dressing on that day, "Let me have a shirt of more than ordinary, by reason the season is so sharp as probably may make me shake, which some observers will imagine proceeds from fear. I would have no such imputation. I fear not death."

The shirt is made of fine white linen, beautifully sewn, with drawn thread needle lace worked on the threads of the linen ; at the wrists are twists of green and gold cord sewn on. The sleeves are also trimmed with small ribbon bows alternately red and blue (p. 288).

2 and 3. Details of the drawn thread work.

*By gracious permission of
His Majesty the King.*

English, 17th century.



1



2



3

inscription in old German; the embroidery in polychrome silk and gold, is reproduced in colour in order to do full justice to the splendid technique of this wonderful piece of stitching (XLVII). Apparently these lace stitches developed most in Germany and what is now Switzerland in the form of looped or chained stitches; further developed in the needle-point lace stitches—the “*punto in aria*” of the Italians—originally worked as embroidery on a linen ground; when worked as lace the stitches were in themselves constructional.

The Historical Museum at St. Gallen is particularly rich in this class of work, mostly with biblical subjects on a large scale and some others more delicate. One set of several panels has a curious and unpleasing subject, illustrating the various deeds by which women overcame men—Delilah, Judith, Jael and others. The German rendering of the same style of work is seen in examples in the Victoria and Albert Museum, such as the very fine Nativity subject dated 1551. The colours are brown, blue, white and black; the outline is back stitch enclosing the lace-stitch diaper patterns; earlier examples are those already noticed in the Convent of Wienhausen.

An interesting and amusing example dated 1584 which is ascribed to Switzerland or South Germany is a linen tablecloth, the centre panel of which is bordered by an inscription in German which gives the subject of the picture enclosed by it as that of the Marriage at Cana of Galilee. The guests are seated around a circular table with the bride and bridegroom, the Virgin Mary and a priest, who is wearing a mitre. The various episodes are also displayed; the principal one

being that of Christ changing the water into wine by touching the jars, which are being filled by an attendant from an adjacent draw-well. The cook is busy in the kitchen with a long wooden spoon in hand ; a dog squatting on the top stair looks on with expectant mien. A broad outer border of scroll-work, reminiscent of iron-work, contains circles filled with lion, bull, elephant, camel, deer and unicorn ; in each corner is a small boy on his hobby-horse, alternately with whip and windmill.

A very rich example of linen as a background to gold embroidery is a German hanging (Plate XLVIII). Most of the work is in silver and gold thread laid with red silk, the flesh worked in silk. The Nativity forms the subject for the middle panel, surrounded by an inscription. Above and below are groups of the Annunciation and the Resurrection ; on each side St. Joachim, St. Jerome, St. Barbara and other saints ; in each corner the Evangelists' symbols. The Nativity scene is extremely interesting ; in the foreground are Joseph and Mary with cattle adoring the Child. Behind is a mountainous landscape over which is seen the approach of the Kings on horseback with pennons flying ; on the left are the Shepherds and Angels.

The linen and cotton fabrics of the East towards the end of the century disclose the great skill of Orientals, but extant early examples are rare. Two Persian quilts of the sixteenth century are at Hardwick Hall (XLIX). They were sent from Persia to Elizabeth, Countess of Shrewsbury, by her son during his travels in the East. One of these is a fine white twill cotton, quilted and very slightly padded. It is worked in back stitch with red and blue silk, the effect at a short dis-

tance being that of an exquisite purple fabric, the magical combination of the blue and red. The design is most intricate ; in the middle is a large roundel more elaborate than the square outer border enclosing it (a small portion only illustrated). Between these is a frame, on each of the four sides of which are panels with hunting and ceremonial scenes.

Such quilting is known almost everywhere in the East. The Portuguese trading with India brought to the West what became known as Indo-Portuguese covers, others came from Persia and the Near East. The Moors brought quilting into Western Europe, which was everywhere copied by Spain, Italy, France, England, and indeed the greater part of Europe. The embroiderers not only made faithful replicas, but also adapted the Eastern patterns to express their own ideas with the material to hand.

The second Hardwick coverlet (XLIX) is in fine chain stitch with coloured silks. The design is an irregular oval in the middle with a border of trees, birds and winged figures, the whole enclosed in a narrow border with a running scroll pattern. Such designs were used through the next and into the eighteenth centuries by European embroiderers, who partly incorporated them into their own designs, with whatever modifications they desired. This was also done by the Chinese for the Western market, as also in lacquer and china painting, and formed the styles "showing Oriental influence."

This century is one of great moment in the history of embroidery in England and other countries which became protestant. Many sects had come into existence in Europe

whose protests against the government of the Church of Rome culminated in England with the Act of Henry VIII in suppressing the monasteries and other religious houses. The property then held by the Church was one-third of the whole land, and at the dissolution it passed into possession of a new set of owners, nobles and landed gentry, not all of whom were able to retain it. Thus not the land only but the treasures belonging to the monastic institutions were distributed, perhaps by favour, but mostly by sale. At the Reformation much of this treasure was confiscated to enrich the exchequer of Edward VI through the Commission of 1553, "yet the far greater part of the Prey came to other hands. Insomuch, that many private men's Parlours were hung with Altar cloths, their Tables and Beds covered with Copes instead of Carpets and Coverlids; and many made Carousing Cups of the Sacred Chalice, as once Belthazzar celebrated his Drunken Feast in the Sanctified Vessels of the Temple. It was a sorry house and not worth the naming which had not somewhat of this Furniture in it though it were only a fair large Cushion made of a Cope, or Altar cloth to adorn their Windows, or make their Chairs appear to have somewhat in them of a Chair of State. Yet how contemptible were these Trappings, in comparison of those vast sums of Money, which were made of Jewels, Plate and Cloth of Tissue, either conveyed beyond the Seas or sold at home, and good Lands purchased with the money; nothing the more blessed to the Posterity of them that bought them for being purchased with the Consecrated Treasures of so many Temples."

Thus Heylyn complains: but beyond these uses exquisite ecclesiastical embroideries were actually burnt by the Church itself to reclaim the gold used in them. In the Treasurer's account for the Abbey of Westminster in the thirteenth year of the reign of Queen Elizabeth, 1571, is the payment to a goldsmith for a "silver pott parcell guylt prepared for comunyon," towards which there went "xxxiiij oz iiij qrts of silver that came of the burning of certen coapes at Vs the oz amounting to Viiij li xiijs ix. d. and to the goldsmyth in regard for burning the said coapes vjs viijd." The same Treasurer's account has a note for payment to an "upholsterer for altering of certen coapes in to Quisshions, Chaires &c. . . . therunto as apperith by bill—xj li viijsh vijd."

Some private individuals, probably having the wisdom to regard these treasures as precious heirlooms of the ages, saved them by purchase and the embroidery has been carefully preserved. Such a one was Elizabeth, Countess of Shrewsbury, more familiarly known and identified as Bess of Hardwick. Among her purchases from the treasure at the sale of Lilleshall Priory are inventoried no less than thirty copes; and although these were cut up to be used as wall panels, screens, hangings, cushions and furniture coverings at Hardwick Hall (to be noticed later), it is possible to identify and date them; Flemish, English and Spanish of more than one century from the thirteenth. As a history of ecclesiastical embroidery it is difficult to imagine a more varied or complete collection.

Hardwick Hall was built in 1590, and as by the will of this great lover of embroidery, it, with the contents, passed

down as family heirlooms, both house and furnishings remain much as in her own day. Did she dream, this wise old autocrat, that, over three hundred years after her time, many appreciative people, not only of her family, would bless her for the good deed? These Hardwick treasures in their natural surroundings seem to be so little removed from their time that, to one looking upon them, it merely appears as if the busy workers had only just gone off to dinner and would presently come chattering back along the galleries, take up their needles and stitch the yet unfinished pieces, with the vigilant eye of Bess herself upon them.

The collection at Hatfield House also contains remnants of ecclesiastical vestments which, applied to cushions of silk and brocade, were, until recently, used in the chapel there, and are certain to have come from similar sources. It is to the English custom of heirlooms that we owe the preservation of many wonderful treasures whose owners not only love their family possessions, but often make great sacrifices to keep them, thus forwarding the education of the world.

Of those countries which maintained their allegiance to Rome some fine well-known ecclesiastical examples remain of this period. One of the smaller and less familiar pieces is a very beautiful French burse in the Kunst-Gewerbe Museum, St. Gallen, worked entirely in fine tent stitch with silk and gold threads. The subject is the Annunciation, with—as in a vision—the Crucifixion in the background. For convenience it is placed on Plate XLIV with other biblical subjects.

The persistence of Byzantine influence in the Eastern

Church is very strongly marked in the epitaphios sindon or bier cloth from a church at Nicaea (XLV). The Entombment group is embroidered in gold metal with the exception of the flesh, which is worked in finest split stitch with floss silk. The panel is mounted on a blue satin cover of perhaps later date, probably made in Asia Minor or Turkey, the embroidery being very fine chain stitch in the style of the Near East. The stems are worked in silver plate.

In all European countries the garments both of men and women were sumptuous. This extravagance was not confined to those of noble rank, but extended to the wealthier trading folk also; and in England, to satisfy his nobles, who were jealous of the dignity conferred by fine clothes, King Henry VIII made sumptuary laws prohibiting the wearing of silk and gold in their clothing to anyone of less rank than the eldest son of a Garter knight.

Of portraits showing the dress of the period, those in the National Portrait Gallery alone of Queen Elizabeth reveal her fondness for finery. The portrait, by a painter unknown (L), is at Hardwick Hall and was a present from the Queen to the Countess of Shrewsbury in return for a Christmas gift of a dress worked by the Countess herself. The tradition is that the dress in the picture is this identical one, and it is quite a reasonable supposition. That the painter copied an actual dress with great care is certain, for it was customary to make much of the jewels and fine textures accessory to the sitter. The picture does, therefore, show most fully the great part embroidery took in the life of the time; the

petticoat with embroidered devices just then in vogue, well displayed over the enormous farthingale, the velvet kirtle rich with jewels, the embroidered and jewelled shoes, the fine needle-point lace in ruffs and cuffs, tell of busy fingers endlessly employed. The accessories to the figure disclose something of the style of embroidery in furniture. Around the portrait are ranged some embroideries which belonged to "Bess of Hardwick," the donor of the dress, which are noticed again later.

The Queen in the portrait, it will be noticed, is holding a glove, quite in keeping with the dress and a most important item in ceremony. The Cambridge University paid homage to the Queen with a pair of gloves; Oxford claims to possess another pair of "white leather richly embroidered with gold" presented to her on a visit to Oxford in 1566. In the same collection (Ashmolean) also is a pair left by Queen Anne on a visit to Christ Church in 1702.

Scarcely believable is it that of this same handsomely dressed queen it should once have been said: "Now it is so, that my Lady Elizabeth is put from that degree she was afore, and what degree she is at now I know not but by hearsay; therefore I know not how to order her, nor myself, nor none of hers that I have rule of—that is, her women and her grooms; beseeching you to be good Lord to my Lady, and to all hers, that she may have some raiment, for she hath neither gown nor kirtle nor petticoat, nor no manner of linen for smocks, nor kerchiefs, nor sleeves, nor rails, nor body stitchets, nor handkerchiefs, nor ruffers, nor biggins. All these I have driven off as long as I can, that, by my troth,

PLATE LXXII

1. Portion of garment in twill cotton, backed with coarser fabric and embroidered with flat stitch combined with French knots, herringbone, laid cord and pulled work; an effect of light and shade is obtained, and a pleasing variety in the pattern by the disposal of these stitches. With the exception of the pulled stitches, the whole is worked through both fabrics, the coarser one afterwards cut away and the open embroidery then done on the fine top fabric only with pulled stitches, a lace-like effect being thus obtained (p. 288).

Victoria and Albert Museum.

Dutch, 17th or 18th century.

2. Cap worked, in the manner of No. 1.

Mrs. Rivers-Turnbull.

English, 17th century.

3. Portion of farthingale, on fine linen with coarser backing in pulled work, and quilting done through both materials; the coarse material afterwards cut away from the embroidered parts, leaving the garment of one thickness of fine linen, weighted at the bottom edge with the heavy backing. The quilted parts are back stitched in white thread, and a padding of cotton introduced from the back between the lines of back stitching.

The photograph of this piece was taken upside-down, and in order to show the light and shade it is so reproduced here (p. 289).

Mrs. Rivers-Turnbull.

English, 17th century.

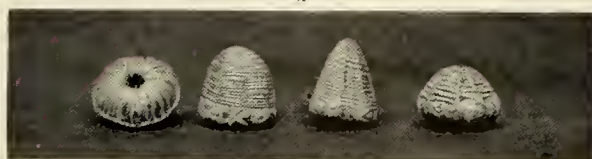
4. Coat worked in the manner of Fig. 2, and finished with knotted fringe and embroidered buttons (p. 290).

English, 17th century.

The buttons represent old patterns in white embroidery. Modern copies of these were made very successfully by an industry at Lychet Manor (p. 291).

Mrs. Guy Antrobus.

English, 17th century.



I can drive it no longer ; beseeching you that you will see that her Grace may have that is needful for her." Thus did Lady Brian, in whose charge the little baby Princess Elizabeth lived at Hatfield House, write to Thomas Cromwell.

This list of clothing required for a small child illustrates the increase in luxury as it applied to dress, and the multiplicity of garments required for a complete wardrobe as contrasted with the very simple clothing scarcely more than a century before, when shirt and shift were mainly all that was deemed necessary as underclothing for adults.

The mantle has from very ancient times been an important garment on which to display sumptuous embroidery, of which, in England, we have witness from the time of the Saxon Princess Etheldrytha, whose beautiful mantle, embroidered with spirals *semé*, and worn most elegantly over her tunic of cloth-of-gold, is known through the skill of the illuminator. In the great days of heraldic display, the metals and tinctures of the blazoning made gay the cloaks of men and women alike. Their gaiety beautifies many a stained-glass window, and served better than plain fabrics to display the beautiful colours of which the glass painters of the day had so great a mastery.

But these voluminous mantles were unwieldy garments for everyday wear, and the short cloak was most popular in the sixteenth century, especially in Spain, France and England. Henry II adopted the short mantle or cape of Anjou, and so won his nickname of "Curt Manteau." The word "cloak" distinguished it from the mantle, which became

associated more particularly with state ceremonial. In the time of Henry VIII these short cloaks were extravagantly rich. Some were described as "Turkey cloaks ribband with nettes of silver and, between the knittynges or the meshes, flowers of golde." The cloak worn by King Henry at the meeting with François I was of cloth-of-gold, as we see it in the picture at Hampton Court Palace. That of the French King was one of "broched satin with gold and purple colours, wrapped about his body traverse, beded from the shoulders to the waist and fastened in the loop of the first fold and richly set with pearls and precious stones."

Others, less extravagant, were of "cloth, silk, velvet, taffeta and the like, with costly lining." These short cloaks were worn both by men and women, but the men appear to have had the greater regard for the manner of their display apart from comfort. Two handsome cloaks of this period, one Spanish, the other French, illustrate different styles of embroidery (LI). Both are of rich materials and splendidly embroidered in the style of the time. The French one is of satin with border and collar of silk and couched metal threads in outline; down the front are two broad bands of strapwork in metal threads, in the same style as the applied strapwork in other materials which was popular at the time (L), and is comparable to the Master's vestments of the Order of Saint-Esprit (instituted by Henri II) in the Cluny Museum, Paris. The Spanish cloak is of patterned velvet partly of strapwork design, and is embroidered with applied satin outlined with silk cord (LI).

PLATE LXXIII

King Jaems II's wedding suit, in fine drab cloth, embroidered with silver and gold raised work. The coat is lined with reddish orange gros-grain silk turned back at the cuffs and lavishly trimmed with a pillow lace of gold and silver thread. The Garter star is embroidered on the left breast of the coat in metal and silk, buttons of gold. There are an amazing number of pockets: two in the front of the coat, a pair on each side at the back; in the breeches a double pair on each side—fourteen in all.

This suit (coat and breeches) was worn by James II on the occasion of his marriage with Mary of Modena, and then given by him to Edward de Carteret, youngest son of Sir Philip de Carteret, Lieutenant-Governor and Bailiff of Jersey. Edward de Carteret was attached to the suite of James as butler when in Jersey, and appears to have left Jersey with him on August 30th, 1650. Whilst Bailiff, he married Madeleine Durell, and he left her all his personal property. On her death in 1743, intestate, this was divided between her sisters, one of whom, Anne, appears to have got the Royal suit. She was wife of Matthew de Sausmarez, great-great-grandfather of its present possessor. There has always been a tradition in the family that this suit was the wedding garment of James II. On this the Editeur of the Société Jersiaise supplies the following:

“Quant au bel habit, en la possession de Messire H. de Sausmarez, et que la tradition dit avoir appartenu au roi Jacques II (tradition véridique), nous renvoyons à la page 83 de l'Armorial, où il est dit, d'après un auteur jersiais, que lorsque le Roi Jacques II se maria . . . ‘il donna son habit de nocces, savoir sa casaque, veste et culotte, et pour son cheval la selle et la bride, à Messire Edouard de Carteret, Chevalier petit-fils de la Maison de Saint-Ouen, et frère de celui à qui le Roi Charles II avait choisi une femme . . . et le dit Edouard de Carteret, Chevalier, portoit ledit habit du Roy Jacques, quand il y avoit des Revues générales et aux jours solennels, en mémoire de Sa Majesté.’ . . . Sa veuve ayant hérité de lui cet habit historique il passa à Madame de Sausmarez, née Anne Durell, héritière de sa sœur Madeleine” (p. 292).

Sir Havilland de Sausmarez.

English, 17th century.



While discussing this form of Spanish applied work we may include a delightful piece of this period in which the effect is obtained by coloured cloths and gilt leather strips (LVIII). (See also the Scythian example on Plate XIII.)

In England, and in France also, the patterns of brocade weaving were reproduced in embroidery with an outline of cord or even spangles, such as on the Swiss altar frontal (XXXVII). At Hatfield is a cushion of velvet embroidered in this manner, with further decoration applied as on the Spanish velvet cloak.

With such handsome garments as these cloaks, shoes of the kind illustrated might be worn (LI). These shoes have been attributed to King Henry VIII, but opinions are divided; they are Italian. A bag on the same plate with the arms of the City of London is an example of the care bestowed upon the smaller accessories to the splendour of the day and well matches these gay cloaks. It is, however, of the seventeenth century by date.

In spite of the seemingly extravagance and costliness of attire, "The Song upon the Tailors," although a satire upon the dress of the time, is a useful commentary of the enduring qualities of the materials and the economical use made of them. Starting with the cloth when new as mantle, it is cut down to a cape. "When at length winter returns, many engraft immediately upon the cape a capuce; then it is squared; after being squared it is rounded, and so becomes an amice. Any other morsels of these, may be made gloves. This is the general manner, they all made one robe out of another: English,

Germans, French and Normans, with scarcely an exception."

Bookbindings in embroidery were popular, and no doubt many ladies of the day, including royal personages, took pleasure in embroidering these small but precious pieces. One of these was Queen Elizabeth, who as a little girl must have been fond of her needle, or as well instructed in its use as she was in moral learning and the liberal sciences, because at the tender age of eight years she had made for her brother Edward VI, entirely by herself, a beautiful little shirt of "cameryck." One of the few embroidered books next in age to the Felbrigge Psalter is "The Miroir or Glasse of the Synneful Soul" which the Princess Elizabeth copied out in her own handwriting. She says it is translated "out of frenche ryme into english prose, joyning the sentences together as well as the capacitie of my symple witte and small lerning could extende themselves." It is also most prettily dedicated: "From Assherige, the last daye of the yeare of our Lord God 1544 To our most noble and vertuous Quene Katherine Elizabeth her humble daughter wisheth perpetuall felicitie and everlasting joye." The book, now in the Bodleian Library, was embroidered by the hands of the Princess herself. The design, repeated on both sides, has the initials K. P. in a cleverly arranged scrollwork in braid stitch, in each corner a heartsease in lace stitch with coloured silks; the back is worked in pale blue silk. Amongst other book-covers ascribed to Queen Elizabeth is "The Prayers of Queen Katharine Parr," the manuscript of which she certainly wrote in 1545, and also the Bible in the Bodleian Library is said to be her work. It

certainly belonged to her. It is embroidered with roses upon crimson velvet treated both naturalistically and conventionally in the form of the Tudor rose.⁽³⁾

The earliest extant English bookbinding in velvet is that done in 1540 for the manuscript by Martin de Brion for Henry VIII, which is embroidered directly on to the velvet with the royal arms worked solid in gold cord, and with coloured silks and pearls applied.

An Italian book, "Il Petrarcha," printed in Venice in 1544, shows the application of heraldry to book coverings. It belonged to Queen Katharine Parr and bears her arms and supporters, said to have been worked by Queen Katharine Parr herself; it is worked in gold and silk threads and applied to purple velvet. It is probable that the binding was done subsequent to the death of Henry VIII, otherwise the supporters would have been the lion and the greyhound. The beautiful English manuscript of the fourteenth century, known as Queen Mary's Psalter, was bound and presented to her in 1553. It is of crimson velvet embroidered with a pomegranate flower, the badge of her mother Katharine of Aragon. Upon the silver clasps are the Tudor emblems. English bookbindings in canvas date from the fourteenth century. The most appropriate form of embroidery for this class of needlework is that of the Felbrigge Psalter, which, in this earliest of all English bookbindings, appears in its most perfect form.

An embroidered cover for a Bible printed in Antwerp in 1590 has a conventional flower design resembling a carna-

tion in small pearls and gold, with the initials T. G., and is encrusted with jewels.

With the greater development of domestic building there was increasing luxury in domestic furniture, and stuffed seats came into use. In the "Chronicles" of Holinshed, which were written before 1580, he says: "The furniture of our houses also exceedeth and is growne in manner even to delicacie, for herein I doo not speake of the nobilitie and gentrie onlie, but likewise of the lowest sort in most places of our south countrie, that have aniething at all to take to. Certes in noble mans houses it is not rare to see abundance of arras, such hangings of tapestrie. . . . Likewise in the houses of knights gentlemen and merchantmen and some other wealthie citizens, it is not geson to behold generallie their great provision of tapestrie, Turkie worke, pewter, brasse, fine linen, and hereto costlie cupbord of plate, worth five, six, or a thousand pounds to be deemed by estimation. But as herein all these sorts doo far exceed their elders and predecessors, and in neatnesse and curiositie the merchant all other: so in time past, the costlie furniture staid there; whereas now it is descended yet lower, even unto the inferior artificers, and manie farmers, who by vertue of their old and not of their new leases have for the most part learned to garnish their cupbords with plate, their joined beds with tapestrie and silke hangings, and their tables with carpets and fine naperie, whereby the wealth of our countrie (God be praised therefor and give us grace to emploie it well) doo infinitlie appeare." ⁽⁴⁾

PLATE LXXIV

1. Mexican cap, of coarse half-bleach linen embroidered with linen thread and wool; the cap in flat stitching, the lappets raised over string; the ground is entirely filled with fine red wool in tent stitch. Fragments of a little border strongly suggest an Eastern origin, which would be found at that date in Spanish work. The head-piece has the double-headed Hapsburg eagle in outline stitch, following contours; the top is of open work, resembling macramé, in red wool enriched with buttonhole; the lappets have two distinct styles of Spanish work and design, and are probably copied from richly embroidered apparels of vestments, the one having two angels, between whom is an altar with another angel, the other a device of pomegranates and other fruits (p. 294).

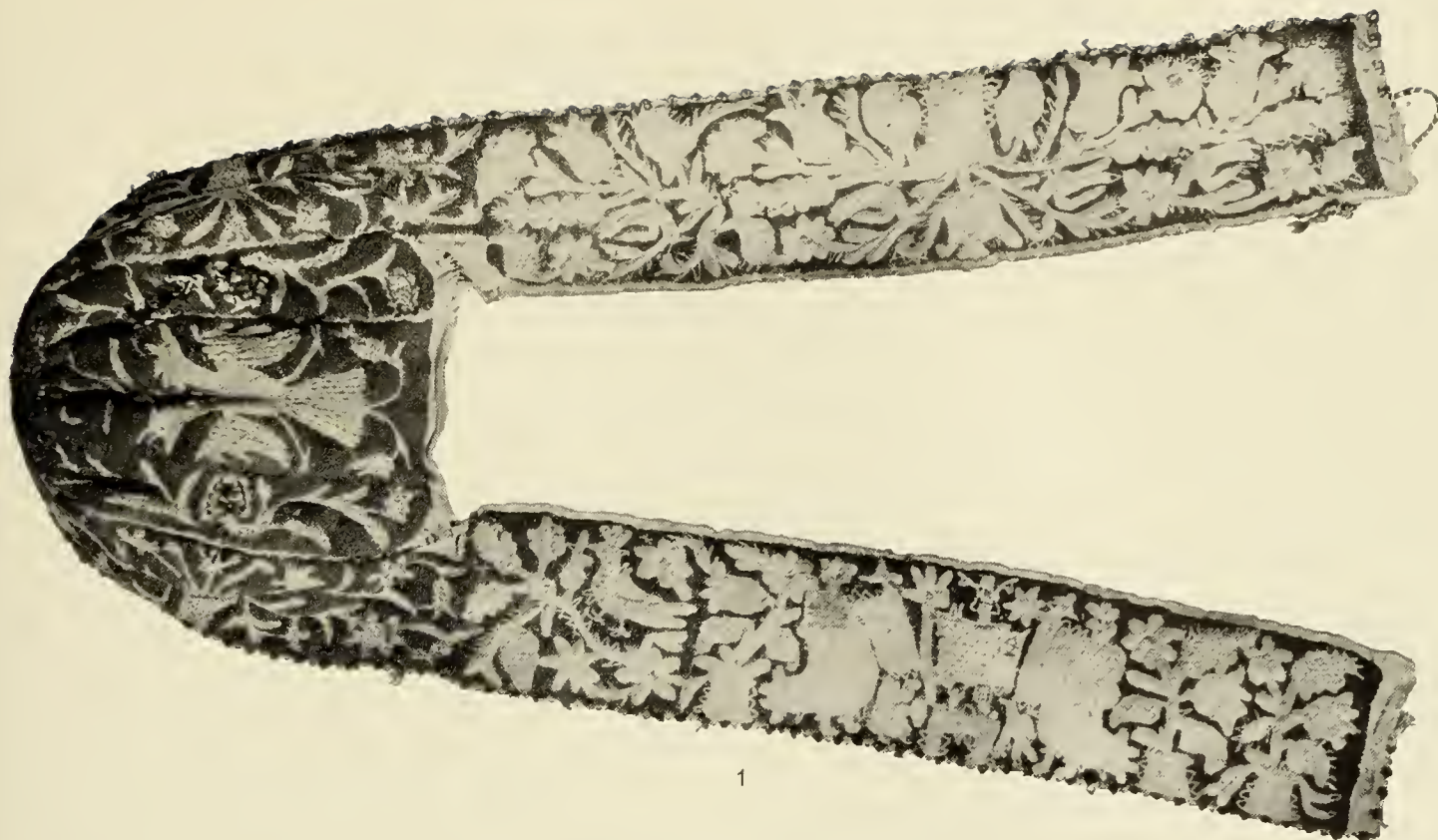
Private Collection, U.S.A.

Mexican, 17th century.

2. Border, of solid embroidery on linen worked with coloured floss silks and outlined with gold thread. The ground was cut away to form a "lace," the parts being linked together by picots made in the outline thread. (See Plate XCVII for machine parallel.) $8\frac{3}{4}$ ins. wide (p. 294).

Kunst-Gewerbe Museum, St. Gallen.

Italian, 17th century.



1



2

Some very wonderful needlework which combines with appliqué various stitches is a set of four bed curtains and two valances which tradition asserts originally hung round the bed of Mary Queen of Scots when a prisoner in Lochleven Castle, 1567-8. One of the curtains and a valance have fortunately been preserved for the nation and are in the Royal Scottish Museum, Edinburgh. They are embroidered with velvet appliqué enriched with embroidery, imitating jewels and identical with those on the crowns and necklaces common on the canvas work at this time (LII). The border of a carpet on the same plate is an interesting contrast of embroidered applied work.

The velvet panels which accompany the portrait of Queen Elizabeth from Hardwick Hall (L) bear the initials of Elizabeth, Countess of Shrewsbury, at different periods of her life and are applied as already described. Horace Walpole mentions of his visit to Hardwick Hall, "Cloths to cast over the tables are embroidered and embossed with gold on velvets and damasks."

Much of the furnishings in textile took the form of the very popular embroidery known as cushion or canvas work, which, characteristic of the century, had developed from far earlier times and continued into the seventeenth century.

The name "canvas work" is given to a form of stitching on coarse linen or canvas in what were earlier called cushion stitches, those most often used being the tent stitch, passing over one intersection of warp and weft threads and missing none; a second stitch crossing the first one produced "cross

stitch." These stitches have a pleasant appearance comparable to a miniature mosaic, each stitch showing separately like a bead. Other varieties of these stitches passing over a greater number of threads were more quickly worked and produced a difference in texture often very pleasing. The fashion for this kind of canvas work extended over most of Europe.

Amongst the little pieces which have been worked at Hardwick there is the well-known panel with a well head and the monogram of Mary Queen of Scots said to have been worked by her when a prisoner at Hardwick Hall (LVII).

Some bed furniture explains a purpose for small canvas panels such as the octagons at Hardwick Hall, of which there are many; some of them being as perfect as from the hands of the embroiderer, suggesting that they were never mounted for their purpose (L). At Oxburgh Hall, Norfolk, which has been the seat of the Bedingfeld family since it was built under Royal licence dated 1482, there stands a fine carved oak bedstead covered with a large hanging of green velvet, on which are mounted a number of needlework panels. On each side there are also curtains and round the canopy a valance all of the same material and similarly decorated. The first mentioned is called the Marian hanging; it is of green velvet measuring six by nine feet; on it are applied thirty-seven needlework panels in canvas work, the velvet is further embroidered with scrolls of couched gold as on the panels previously mentioned (L). On this hanging some of the panels are octagons of the same size as those at Hardwick; one of them has for central motive a large monogram

PLATE LXXV

1. Bishop's gloves, knitted in red silk and gold metal threads ; on the back of one is the sacred monogram with the cross, and on the other that of the Blessed Virgin over the Sacred Heart, embroidered in gold thread laid with silk and in basket stitch with gold wire. The gauntlets are of silk embroidered in gold, edged with gold lace.

Herr Fritz Iklé.

Italian, 17th century.

2. Leather glove, with gauntlet embroidered in gold and silk and studded with spangles, finished with ribbon and gold lace.

3. Leather glove without its gauntlet, in order to show the decoration on the leather itself, which is in very fine stitching with ribbon insertion and bows. The gauntlet is most elaborately embroidered with beasts and birds amidst plant forms in panels, as if taken from pattern books.

Mr. Robert Spence.

(2 and 3) English, 17th century.

4. One of a pair of "mules," embroidered in silk and gold, finished with a pleating of sarsnet ribbon edged with narrow gold bobbin lace.

Mr. Percival Griffiths.

English (?), 17th century.

(See p. 295.)



1



2



4



3

M.S. (Marie Stuart), flanked by thistles and surmounted by a royal crown, which itself is flanked by two smaller monograms below crowns ; this is bordered by an inscription which reads SA VERTU MATIRE, an anagram of her name (LII). Below this is another octagonal panel with a large monogram surmounted by a coronet and flanked by two smaller monograms ; the whole surrounded by the inscription " GEORGE ELIZABETH SHREWSBURY," indicating Lord and Lady Shrewsbury, in whose custody the Queen then was.

Figure subjects resembling those of tapestry were general : classical, romances, songs and, after the Reformation, scriptural wall-hangings of quite large size were sometimes worked on very fine canvas, surely with many years of labour. For quicker work there was the coarse canvas. A very comprehensive use was found for this work in the house furnishings. Bed furniture, including valances and borders for curtains, carried out an entire history. Sometimes even complete curtains and quilts were so made. Plate LIII illustrates this use by two English bed valances, which were usually about seven feet long and two feet deep, the set comprising two long pieces and one shorter for the foot of the bed. Many of these were further ornamented with "jewels" worked into the trimmings on robes, coats-of-arms, and so forth, the method being that of raised embroidery over the tent or cross stitch. The materials were the same as used for tapestry—wool, silk and metal threads. There are most interesting sets in the Victoria and Albert Museum, and particularly is there a large piece probably used as covering for

a table or a carpet for a dais. The other illustration on the same plate is French ; it is a portion of a large curtain with six allegorical figures, of which these two are emblematic of Truth and Justice.

The use of this very practical and strong work for cushions continued both for domestic and ecclesiastical purposes into the following centuries. For bags, book-covers, and similar small objects the finer work was used. Extremely beautiful work was done on carpets and table covers (LX). A carpet of English work at Hatfield is illustrated with one belonging to King Manuel of Portugal, both having most suitable conventional decoration (LIV). An enormous German carpet, made in the year 1516 in the Convent of the Order of St. Augustin at Heiningen, has the names of the workers, and illustrates the tendency towards the use of allegorical subjects (LV). This piece is worked in an entirely different style from that just described, and reference to the German embroidery on linen will provide useful study of the manner in which linen work became translated into the patterning of solid embroidery in wool. The loom weaving of this and previous centuries produced in Flanders and Germany the descendants of the wonderful silk stuffs sent by the Byzantine Emperors and preserved at Bamberg and other places. And here in this carpet these woven patterns are repeated in solid embroidery, not taking into consideration the direction of warp and weft in the stitching ; the geometrical embroidery of the linen work was, on the contrary, worked with the reticulations of weaving in order to produce a woven effect. The beautiful lettering illus-

trates its value, both as history and in decoration, but in this example its preponderance over the general design tends to confusion, through less evident actually than in the small-scale illustration. Particularly in Germany, but at intervals in all countries, descriptive lettering has been popular in embroidery.

In another form of canvas work the motives were embroidered on the canvas, cut out and transferred as appliqué work in regular powderings, or scattered over the field which formed the background; or they might be used as part of a complete design, the ground being of solid embroidery in silk, wool or metal. One of the Hatfield pieces (LVI) illustrates this style; the long panel has the canvas motives in tent stitch mounted on velvet. In the Metropolitan Museum, New York, is a singularly beautiful example on pale purple satin, part of what must have been a most sumptuous bed furniture. The canvas work is very fine and worked with polychrome silks in tent stitch outlined with gold passing, which is also used in the interlacing framing (LVI). A full-size detail of this clearly shows the method.

On the same plate is a spray worked in gold thread for a like purpose. The tradition is that this formed one of many similar pieces worked to the order of the Earl of Leicester for a quilt destined for Queen Elizabeth's use. From Castle Menzies came a set of bedroom hangings of applied canvas work arranged upon a woollen moireen. A very pretty piece at Hardwick with a pear tree having the branches slipped and distributed with other fruits is another form this kind of design takes. The whole of the pattern and also the ground is in

tent stitch (LVII). A French example of bed furniture, time of Henry IV, is a border of dark blue cloth with groups of flowers, portions in solid embroidery on the cloth, the other parts in tent stitch cut out and applied (LIX).

A most interesting example, both for its variety of stitches and the subject, is the English piece from the back of a chair, one of very many seats furnished with embroidery of this kind at Hardwick Hall (XL). Several are worked on canvas with silks, but the one illustrated is in silver and gold threads. The carriage is an entertaining translation in needlework of the state coach of the day, and evidently carries Queen Elizabeth and one of her courtiers, the Earl of Essex or of Leicester, while another walks at the side, plumed hat in hand, followed by a dog. This little scene has the usual accompaniment of plants, birds, beasts and insects from pattern books.

Yet another style of canvas work, which continued under the name of "Turkey work," became fashionable for chair and stool covers. It was obviously suggested by the Eastern carpets then being brought into England by our traders to the Orient; not to be used as carpets but table covers, as in Holbein's picture of "The Ambassadors" in the National Gallery, London. Lorenzo Lotto, before this, uses one of these rich heavy "carpets" against the plain velvet dress of the Protonotary Apostolic Giuliano. Metsu also had a very handsome one to copy in the seventeenth century when he painted "The Duet," but he spoilt the effect of the rich heavy embroidery by its disordered arrangement on the table, probably in the desire for shadows. Some pieces of Turkey

PLATE LXXVI

1. Hanging wall-pocket, embroidered in very fine coloured silks on blue silk, probably as a marriage gift or to celebrate a wedding. On the first division are two coats-of-arms, both of families of great importance in the Engadine; on the left that of the groom, a man of the Scheiss, the other of the Planta family to which the bride belonged; between the coats is standing an angel in an attitude of blessing. On the ground is the date 1694, with the initials M and A. On the other pockets are symbolic figures in the court dress of the period; they typify Wisdom, Charity, Hospitality, Truth, Justice. Over all is another figure between two pairs of winged mermaids holding hearts. Approximately 30 ins. high (p. 296).

Mr. J. H. Solomon.

Swiss, 17th century.

2. Mat of green velvet, embroidered chiefly in gold thread and coloured silk. It bears the arms of the same family as on No. 1. Approximately 10 ins. square (p. 296).

The Count de Salis.

Swiss, 17th century.

3. Bag for prayer-book, embroidered on canvas in tent stitch with coloured silks. It represents Sir William Penn, admiral (1650-60), with his "navigatory compasse," and bears his initials. The motives of carnations, insects, bird and beast show the tendency to follow pattern books. The string forming a bow is a fine plait in colours (p. 296).

Formerly in Mr. Percival Griffiths' Collection. English, 17th century.



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work were evidently woven on a loom, but much of it was true embroidery on very coarse canvas, easily observable on examination. The entire surface might be covered with pile work, or the pattern only in pile with the background in large cross stitch, frequently in black or dark brown silk. The two Turkey-work cushions illustrated (XLV) are at Hardwick. They differ in design and feeling from some of the next century which did not follow so closely the embroidered patterns of their date. Of such, however, could not have been the Turkey cushions Shakespeare names amongst the possessions of Gremio in "The Taming of the Shrew":

" My hangings all of Tyrian tapestry ;
In ivory coffer I have stuff'd my crowns ;
In cypress chests my arras counterpoints,
Costly apparel, tents and canopies,
Fine linen, Turkey cushions boss'd with pearl,
Valance of Venice gold in needlework."

One of these English "Turkey-work" carpets is at Knole ; it bears the Curzon arms, with others having the family crests, and belongs to the early seventeenth century. Others are included in the inventories of Sir Thomas Kytson and Lord Northampton. Piers, Earl of Ormonde (died 1539), brought out of Flanders and the neighbouring provinces "sundry artificers and manufacturers, whom he employed at Kilkenny in working tapestry, drapery, Turkey carpets, cushions and seats."

A Spanish valance (LX) is a fine example of applied embroidery worked in various coloured satins outlined in gold thread on a red velvet foundation. The rest of the bed hangings match it.

A French valance illustrates the sumptuous work in metal threads (LIX). The fleurs-de-lys are worked in gold and silver on a ground of metal sewn down in chevron with silk. It is supposed to have belonged to François I.

A favourite style of embroidery, particularly in England, less so on the Continent, may be considered as the beginning of "stump work," or "work on the stamp," of early seventeenth century, which, although failing in art expression, by its ingenious technique cannot but hold our admiration. Design at the end of the century became less well considered, but very pleasing are the meander patterns with devices of flowers, birds, insects and small animals which passed on into the next century.

A small and rare piece recently acquired by the Victoria and Albert Museum is of unusual interest (LVIII), because, although failing in any carefully considered design, it combines in a most entertaining manner styles of treatment already described, with those following in the next century. It is linen work, and carries on the stitches and processes of the earlier examples, for although metal and silk threads are used within outlines for the curious beasts, flowers and plants, the effect is much the same as that of the patterns on the linen work proper, although not precisely following the stitch technique. In this most instructive and interesting piece we have a sampler of the Ages. It reproduces the prehistoric stitches of basket work in its spirals of gold; there are chain stitches, back stitch, buttonhole and darning stitches, laid work, trellis (or interlacing) of several kinds, plaited and braid

stitches, all planned to give varieties of pattern formerly produced in quite different materials. The design, although individually in no set pattern, suggests the influence of many nations East and West. The plant forms, although they may be drawn from the herbals of the date, yet express plants which the embroiderer or even the herbalist writer would not be likely to know other than as dried botanical specimens or from prints.

Of the Chinese embroidery sent to England quite at the end of this century, several pieces are at Hatfield. One of these—probably made for the European market at that time—is illustrated (LIX). The border is mainly of gold metal threads. The panel is worked in silk, and a comparison with Plate XXI will show a link with the technique of the silk cover from Turkestan which, it has been pointed out, so closely resembles the work of the seventeenth century. Compare also with the Chotscho dragon on Plate XXII.

A piece of Chinese embroidery, part of a bed furniture belonging to Queen Mary, daughter of Henry VIII, now in possession of Princess Mary, Viscountess Lascelles, is in strong contrast to the Hatfield panel (LIX). The question of authenticity of this piece is open, but there are favourable evidences: the silk used for the background is a Chinese satin of this date; the figure has the costume of a horseman of the Ming period; the sewing silk is an ordinary twisted thread; the embroidery, though coarse, has characteristics of Chinese work. The outline is of gilt paper on a silken core in the Chinese style, as on the Turkestan cover (XXI).

SEVENTEENTH CENTURY

THE greatly improved means of travelling during the sixteenth century, when once adventurers had established communications with the newly discovered Western Hemisphere and the Far East, gave an enormous impetus to trade. The formation of numerous chartered companies and trading guilds, the wider distribution of wealth amongst the nobility and merchant classes, brought in their train amenities of life and greater luxury, nowhere more marked than in the appointments of the home. Furniture and furnishings rapidly became much more comfortable and new articles were invented for pleasure as well as convenience. An inventory of a bedroom about the middle of the century comprised "a very large bedstead, with embroidered curtains and valance of broadcloth lined with carnation-coloured sarsnet, brodered carpets, two armed chairs, four stools embroidered suitable to the bed, a looking-glass, six flower-pots, two stands and a hanging shelf all gilt; a pair of brass andirons, a picture over the chimney and carpets round the bed."

Extravagance in dress likewise increased to great extent, and in some European countries it was again restrained by sumptuary laws. With the additional luxuries for the richer classes came an increase of wages among the more skilled workers, and consequently to them an advance of comfort such as would have been possible only to those of a higher class

PLATE LXXVII

1. Basket, the framework of beads strung on wire. The bottom has a satin foundation for bead embroidery worked in fine beads (p. 300).

Mr. Percival Griffiths.

English, 17th century.

2. Silk bag, embroidered with a monogram in fine beads. 7 ins. \times 5½ ins. (p. 327).

Victoria and Albert Museum.

French (?), 18th century.

3. Part of a wall-hanging at Knebworth. Entirely of glass beads embroidered on linen, the motive following the crewel embroidery of the day. The beads are of several lengths and in various colours; those in the ground are about three-eighths of an inch in length arranged spiral-wise; the pattern is a flowering tree worked in smaller round beads; the trunk brown, flowers yellowish-pink, leaves green; background silver; the borders have a ground of gold (not illustrated) (p. 300).

The Earl of Lytton.

English, 17th century.



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but a few years previously. James I about 1611, desiring to check the growing "excesse and strange fashions of apparral used by manye apprentices and by the inordinate pryde of mayde servaunts . . . in their excesse of apparral and follye in varitie of newe fashions," restricted the apprentice to "wear the doublet collar with no poynt, wellbone, or plaits; breeches only of cloth, kersey, fustian, sackcloth, canvas, English leather or English stuff." The maidservants were forbidden "lawn, kambrick, tiffany, velvet; lawns or white wires on the head, or about the kerchief, koyfe, crest cloth, but only linen: no farthingale, the ruff restricted to four yards in length before the gathering or setting of it."

Beds, considered to be very important articles of furniture, were still usually of the four-post and canopy description and retained the valances and quilts of an earlier date. Towards the middle of the century the wooden backs and canopies gave place to the open framework upon which were stretched embroidered or woven materials to match the valances and the quilts. There were also curtains for the windows, and sometimes covers for chairs. Some of the later beds were very high and were covered with elaborate drapery trimmed with equally elaborate fringes and tassels; sometimes a great bunch of ostrich plumes crowned the top. This curtained style of bed was usual in most European countries, because, whilst houses were constructed in such a manner that rooms frequently opened into each other, the draperies ensured privacy and prevented draughts.

There was great variety in the forms of embroidery used

for these bed furnishings. Some were exceedingly rich both in material and needlework, whilst others were made of washable stuff—to present-day notions more sanitary. Of the first order is a set of Italian bed furniture at Castle Ashby. The linen foundation is completely covered with silk and metal embroidery. Two of the curtains from the same set are in Sudeley Castle, and fortunately one of them has an inscription which provides date and identification. The other also had an inscription with the name of the same worker (LX).

A wonderful border of red velvet (now mounted on a damask curtain) shows an Italian method of canvas work, with different stitches employed with raised gold and silver metal work, having an outline of gold cord (LXI). The use of metal threads—passing, twist and plate—is further shown in a border worked on darkish gold velvet of the early seventeenth century; this has Portuguese influence (LXI).

An English curtain of late seventeenth century has a floral design covering the field; and a conventional border in which there are vases of flowers bearing a resemblance to the same designs in tapestry. It is worked with a closely knotted cord resembling in appearance the Chinese work known as Pekinese stitch (LXII).

At Holyrood Palace is a set of wall-hangings which show strong French influence derived from Italy. They are worked in crewel wools in shading on a fine dark brown woollen ground (LXII).

A typical English bed-hanging, originally in Rushbrook Hall, now in the United States of America, is a particularly

fine piece of its kind. It is worked on white twilled linen with fine balance of tone and few colours. The solid crewel, worked in four shades of green, and the great choice of interesting and ingenious combinations of stitches is very happy (LXIII).

Another hanging with palm tree and oriental birds and small beasts is also a fine piece of crewel embroidery on linen quite evidently copied from an Indian palampore, of which numbers were imported into Europe (LXIII). One of these large palampores, probably from Masulipatam, is of white silk embroidered in coloured silks and silver-gilt thread, with "canting" arms in the four corners and within a circle in the middle; the ground is an all-over meandering scroll bearing flower blossoms worked in silk with metal centres; it is Indo-Dutch. (Victoria and Albert Museum.)

An unusual linen set, comprising complete bed furniture, window curtains and chair covers, was made in Holland for an English bride, the wife of Mr. Sandford, an ancestor of Lord Methuen, the receipted bill for which is dated 1788. The set illustrates the whole story of the willow-patterned china and is a curious example of how Chinese design was adapted to suit Western ideas. Faces and hands were worked in dark brown crewel wool, with features expressed in white outline, on the supposition that all Eastern nations were dark-complexioned. The usual colours of crewel work were used.

An example of the influence of English and French crewel embroidery combined with stump work is a strip now fitted along the top of a mirror (LXV).

An interesting set of bed furniture and chair covers, purporting to be French of the second quarter of the seventeenth century, was made for a bride's chamber. The ground was of fine white twilled linen on which was sewn a pattern composed entirely of round flat thick silver spangles, each of which was attached with three stitches of linen thread into the centre hole, with very pleasing effect. The pattern was outlined with smaller spangles suggesting quilting and completed with fillings of trellis and similar devices, larger or smaller spangles being used for this purpose as required.

Characteristic of national styles is one from the Near East in the exceptionally fine pillow-case, probably from the Ionian island of Parga (LXIV). It belongs to a set made as a dowry by a Greek girl for her wedding. The subject of the picture is the bride and her parents. The costumes, being of the same date as the needlework itself, are correct in character; in them can be seen the persistence of the short coat or bodice reminiscent of the Cretan style. It was the custom for the girl of the Greek islands to embroider her frocks and bed linen in preparation for her marriage—two frocks sufficed, one for her wedding gown, which afterwards became her very best, and the other for everyday wear. For the bed furniture was needed a curtain, pair of valances, two pillow-cases, and a bedspread as the minimum. The pillow-cases were usually covered all over, as the one illustrated; or they might be bordered with geometrical patterns such as were used for the ends of towels. An exceptionally fine piece of silk embroidery of this period from the Cyclades which came

to light as a pillow-case had been made from a bed curtain, which also supplied material for valances (XCVI). Bedspreads needed joining, and the seams of them were made by embroidery and not plain sewing, just as may be seen in the mosaic and sculptured representations of earlier times.

A variety of bed furniture in the form of a tent rather than curtains accounts for some tapering strips of embroidered linen found in collections. No less than some twenty or more of such strips might be sewn together, making what approximated to a bell tent. Not all these strips were decorated, but every one of those which could be seen in the front. Some of these curious bed-hangings had a very elaborately embroidered curtain or door instead of a slit being left between two of the strips, and this again might be in two parts and was elaborately embroidered. Mothers handed down their patterns to their daughters, and they varied in different districts, as did the stitch. The Ionian islands, from which our illustration comes, displays marked Oriental influence in borders of peacocks, double eagles, trees and floral devices, as well as figure work. In later examples there are cross stitch, drawn work, darning and split stitches. Some districts kept to one stitch and were conservative in colour as well as design—for example, Rhodes is characterised by cross stitch in red and green, Patmos used darning in dingy black, blue and yellow, Crete had herringbone in patterns quite distinctive, to note in the very wide skirts with deep borders.

Although early examples are rare, a French traveller to Rhodes in 1550 mentions the fine embroideries of the island.

The earlier work was done on local materials : flax was spun and woven by women at home on narrow looms ; native silk was used in the embroidery. Syria and Egypt might send some, but the home product was the cheaper. The dyes were simple enough too : oak galls made red, or there was the madder root, arbutus, fustic, sumach, fleabane, myrtle, blackberry, acorns for other colours ; blue was the Eastern product of indigo.

A characteristic of all the islands as we know it of later work is that the position of the embroidery is always considered from the point of view of economy. The character of the house and the uses of the article determined the decoration ; for example, the pillows when piled upon the bed would expose only two sides to view, and often these only were embroidered. Likewise, in dress it was placed on borders of neck, sleeves and round the bottom of skirts expressly to be seen, and nothing was added to the dress to destroy the effect.

A bas-relief in the Uffizi, Florence, has the interior of a shop where pillows hang for sale and are being inspected by customers. The borders display this reticence, but in this case the ends are fringed. Considering the limited area of the Ægean islands and mainland, there is probably no other spot in the world where embroidery shows the influence of so many different peoples which from time to time have been in occupation.

Worked on canvas, and in contrast with the large needlework panels of the succeeding century which will be discussed in the next chapter, are the six Hatton Garden

panels of the second half of the seventeenth century, well known from their place amongst the treasures of the Victoria and Albert Museum. The design of semi-circular arches with supporting columns was perhaps suggested to the embroiderer by the numerous tapestries with architectural motives which Flanders in particular produced. They are made to support a variety of plant forms on a trailing stem ; a pleasant relief being obtained by the introduction of birds about the foliage, with small animals and grotesque beasts at the base. The embroidery is on canvas with coloured wools and silks, and perhaps the greatest interest lies in the variety of "cushion" stitches used in addition to tent stitch ; there are others which in their construction recall to us the German linen work of the previous centuries. The difference in texture made by these stitches, combined with shading in colour, shows a very happy thought of the embroiderer. These panels were found in their original positions on the walls of a room in an old house in Hatton Garden, London, hidden, and thereby fortunately preserved, under several layers of wallpaper. A set of twelve chair seats of about the same date, purporting to have come from Northern Italy, are worked in an almost identical manner and with most of the same stitches.

A very fine hanging in canvas work from Iceland is in the Victoria and Albert Museum (XXVI). It is attributed to the seventeenth century, but undoubtedly exhibits methods long established. The design has the Byzantine influence which went to Scandinavia through Germany ; and this hanging has resemblances to some of the fine German woollen

“carpets” of the fifteenth and sixteenth centuries at Wienhausen and Lüneberg. Also in the upper border is a singular rendering in wool of the same openwork characteristic of the Arabic linen embroidery.

Woven and embroidered hangings were used to decorate the timbered walls in the halls of the Vikings. They were hung in the temples and they decorated the wooden sepulchres of the dead. When the timbered grave of the Danish Queen Fyra Danabode, who died about 950, was opened, remains of worn woollen cloth were found. As far back as Swedish records go it can be shown that Swedish women wove and sewed figured material. On account of the severe cold, wall-hangings were extensively used in Scandinavia. On festive occasions their gay colour gave an appearance of hospitality and warmth. Some of them were made of linen, painted, or embroidered, or both combined, in bright colours, representing historical scenes, allegorical and religious subjects, where the saints are depicted clad in typical Swedish costumes. The apostles wear Swedish jack-boots, loose collars and pea-jackets; Joseph, as Governor of Egypt, is shown wearing a three-cornered hat and smoking a pipe.

Another fine example of canvas work is a carpet (LXV). It has no repeat, and as a specimen of spontaneous joyous craftsmanship can hardly be excelled. Its impression is that of a sunny garden with a veritable carpet of flowers in full bloom. The same may be said of a very beautiful carpet of the end of the seventeenth or early eighteenth century at Hatfield House (LXXXV). The design in both is in the prevalent style

PLATE LXXVIII

Mogul tent panel (Kanat), embroidered on coarse cotton fabric resembling canvas in coloured silks and silver threads; the background of basket stitch. The waved border is in wire; the outside border has a scroll pattern in silk on the metal ground. The unworked portions show parts of the design drawn with a brush. The panel was used to decorate the sheltered side of a tent wall, the subject being "A Music Party," showing a princess grasping a branch of the flowering "Paradise tree." The female attendants bring food and drink while others have musical instruments. The architectural setting of the picture is derived from a seventeenth-century window frame in one of the palaces of Delhi or Agra, a Mogul style still in popular use at Lahore, Amritsar and other towns of the Punjab Province. 5 ft. 9 ins. \times 3 ft. 10 ins. (p. 301).

Victoria and Albert Museum.

Indian, 17th century.



because of the great love of flowers in Britain and the interest taken in gardens, Queen Anne herself being a noted gardener. The seeds and plants brought into this country were valued, not only for medicinal properties as with herbs, but for their beauty alone, and they had great influence on embroidery, for which we have to thank the improvement in trading conditions.

A cushion cover (LXV) in fine tent stitch is a style typical of the period ; that is, a panel with figures and animals having trees and landscapes as background. The work is in wools with silk for high lights, and in parts either one or the other entirely. Many of these designs were worked in stitches of two sizes, the middle panels and floral portions in fine tent stitch (*petit point*), the backgrounds and bolder parts in *gros point*.

Chairs gradually became more comfortable, were padded and covered either with needlework, velvet or damasks. Stuffed sofas replaced the wooden settles with their loose mattress-like cushions. To the middle of the century a popular chair was one having a squarish seat and back, with flat stuffing, which was covered in different European countries either in leather, canvas work, or in velvet with applied patterns, and particularly in Holland and England with a pile fabric on canvas called Turkey work, mentioned previously amongst the Hardwick examples. Some chairs of this description at Holyrood Palace have the pile pattern on a flat black silk ground (LXIII), and still retain the original ruched trimming and fringe characteristic of the period. The Italian chairs of this date had large and elaborate flat nails, a style copied in other countries.

Another set also at Holyrood Palace, comprising eight chairs, a sofa, two stools and a fire-screen, which date about fifty years later, are covered with canvas work in petit and gros point with a design very typical of the end of the century and the beginning of the eighteenth. The designs of this set were made in Paris, judging by an almost identical set found in Westmorland, of which the sofa only had been worked and the rest prepared for working, each piece bearing the stamp of the French workshop.

A very finely worked sofa in canvas embroidery, forming part of a set of chairs and two sofas made in the last quarter of the seventeenth century for Madingley Hall by a Frenchman who took refuge there after the Revocation of the Edict of Nantes, is typical of some of the most sumptuous work of that period (LXVI). The ground is of dark rose-coloured silk worked in a diagonal stitch to imitate a twill weave. The pattern is in tent stitch, a soft effect being obtained by the use in parts of a little wool. Both sofas have embroidered panels copied on a much larger scale from two small paintings by the Flemish painter Breughel.

A mirror frame in stump work of this period is typical of a curious development of needlepoint stitches which in the sixteenth century were used both in lace making and in the late sixteenth-century fine needlework in coloured silks and metals (LXVII). The subjects were often biblical or illustrative of classical and romantic stories in which royal personages were represented arrayed in the fashion of royalty of the day, and in English work are sometimes ascribed to the

Stuart kings and queens as actual portraits of themselves, although there can be no certainty of this. The distinctive feature of this work was its raised character by padded and modelled relief. A multiplicity of materials was rapidly invented to carry out the designs—twisted silk for the button-hole lace stitches, many-coloured floss for the flat embroidery and for covering little strips of parchment used for stiff raised leaves, and so forth. There were many-coloured purls made of wire wrapped with silk, many varieties of cords, chenilles, beads and tiny jewels, talc to represent windows and water, wool for padding and wire for stiffening. The ingenuity of the embroiderer in working up these materials into such decoration as that of the mirror, and the fine technique are amazing, so that we may be deceived into admiration as with the beautiful language of a writer or speaker whose subject makes no appeal. Curious, not beautiful, and in its artificiality missing the real spirit of art, it is not surprising that stump work was so short-lived and did not in Europe survive the century. Illustrative of the French stump work is the remarkable “Adam and Eve” picture in the Cluny Museum, Paris.

In America, ladies who left England and Holland, principally in the middle of the century, to colonise the New World, took with them materials and designs for needlework, which they speedily found time to employ, and thus carried on the tradition of their forbears. But whilst in Europe the fashions of embroidery changed more rapidly and disappeared, in America they were carried on for almost a century longer. For instance, the probate records of America throughout the

late seventeenth and eighteenth centuries have continual references to Turkey work which was used in a dozen different ways ; it was done with the needle either on darnack or fustian in coarse wool, as in England. Hundreds of chair seats and cushions are mentioned between 1640 and 1700. Governor John Haynes, of Hartford, Connecticut, who died 1653, had in his hall "velvet chairs, turkey wrought chairs and a green cloth carpet for table." An early definite record comes from Watertown, Massachusetts, in the inventory of Anne Hibbins, dated 1656. The next important note is in 1660, where six needlework cushions and four "drawn to work" are mentioned. Also on record are many bed-hangings, worked on cotton or linen material in crewel work ; evidently copied from those in Europe similar to the one on Plate LXIII. The stump work produced in America and also pictures in fine tent stitch apparently do not appear before 1700, but were largely mentioned after 1750 and continued to be made so late as 1790, after they ceased to be fashionable in the Old World.⁽¹⁾

Illustrative of the two favourite styles of embroidery of this time are two caskets presenting marked differences. One is worked in floss silks outlined with a fine gimp cord, flat stitch being used ; this is really the more practical method. The other casket on the same plate is one of the few examples known in which stump work is carried to its most extreme point ; it has biblical subjects on all four sides. On the top of the casket is a curious and unique composition of a shepherdess and her flock amidst trees. All these are carried out in buttonhole lace stitches upon wire in the usual manner

PLATE LXXIX

1. Bed-cover, of red silk embroidered in coloured floss silks and gold thread. The design expresses the symbolism of China, and the execution is strongly characteristic also (p. 301). 10 ft. \times 9 ft. approximately. (Not quite a quarter shown.)

The Marquis of Salisbury.

Chinese, 17th century.

2. Panel from the knuckle-pad of a military shield, one of two made at Jaipur about 1700. It is of Rajput embroidery chain stitch on cotton fabric, except the starlike foliage which is in solid embroidery. The subject is "A Palace Garden Scene," the companion one being "The Princess and the Peacock" (p. 301). (Compare with Plate LXVIII for marked differences in similar subjects in European work.)

Victoria and Albert Museum.

Indian, 18th century.

3. Tasselled pendant, from the Pavilion, Brighton. Yellow satin panel embroidered with stork, bat and floral emblems (p. 352).

*By gracious permission of
His Majesty the King.*

Chinese, 19th century.



1



2



3

of stump work, the only difference being that the details are in model detached from the ground. The front, when open, exposes the usual arrangement of drawers (LXVII). A new acquisition of the Victoria and Albert Museum is just as rare. It has a complete little Stuart garden, but instead of being outside, the garden is laid out on a tray just inside the lid.

These small caskets were most ingeniously constructed; they formed a combination of jewel, dressing and writing-cases. The lower part had the front fitted with a flap or doors, behind which was a series of small drawers, some being so carefully concealed that they formed a kind of safe for jewellery. Not infrequently, after many years, objects have been discovered by accident which were placed there by long since departed owners. The upper part was arranged for the toilet necessities, such as brush and comb, some pots of unguents for enhancing the beauty of the fair owner, and an oblong pincushion had a small drawer concealed underneath it which held the pins and needles, at that time most precious. A third compartment formed the writing-case, with spaces for writing-paper, pens and sealing-wax. It was fitted also with a tiny silver or pewter ink-pot and, pairing with that, a similar pot with perforated top to contain sand for drying the script. Finally, in the lid was a most necessary looking-glass, which opening with a secret spring, revealed a flat receptacle for most valuable documents, possibly love-letters.

One of these old caskets, worked in flat stitch by Martha Edlin, 1671, still contains a store of treasures. A parchment roll in a dainty little bag refers to "a curious needle-

work called a cloathes-bag" as being much older than the cabinet. It is in tent stitch on linen or canvas, and is described as "a bag to carry work in when going visits on horseback as redicules are now made." It illustrates the story of Queen Esther, and is edged with silver lace. In the casket also is an apron of Queen Anne's time with fine appliqué on muslin, outlined with red buttonhole stitch.

A large class of embroidery of this period was that of pictures in needlework, the best of them being produced in tent stitch on canvas, and intended to hang in the small panels which lined the walls. The subjects were mostly narrative, bible stories being very popular. The advance of printing having made books more accessible, many other subjects, not merely known by hearsay, could be chosen from engravings. Tapestries also offered an easy temptation to copyists. Old stories, whether biblical, classical or romantic, were figured on objects for an endless variety of uses, and being presented in the guise of the time are sometimes puzzling to identify: often dated pieces and known buildings aid identification.

One of the best small pieces is an unfinished garden scene (LXVIII). The composition is exceptionally good and may be an actual scene. Probably the embroiderer may have intended to reproduce portraits, and for some reason left them until the last and they were never done. It is interesting to be able to note in such pieces the careful tracing of the forms to be embroidered (see Plate LVIII also for this). The picture illustrating the Meeting of Jephthah and his Daughter (LXVIII) is evidently from a tapestry subject or a contemporary print.

It affords a useful study of the stitch variations of the period by which differences in texture are represented, just as they appear, but with a totally different aspect, in the Swiss and German linen work (XLVII).

Of the many portraits worked in the same style, the four illustrated (LXIX) may be taken as fairly typical, and they are not without an historical personal interest also. There are many portraits of Charles I; the one illustrated is an excellent example, very finely worked: the needlepoint lace of the period is faithfully imitated, as is the Garter jewel. The portrait of a King is worked on canvas entirely in silk and wool. The portrait of General Monk has the additional interest of his initials, G. M., as signifying the subject of the picture; also there are the initials of the embroiderer and the date. The fourth portrait is known only as that of a lady in the time of Charles I, the manner of work being its chief interest; it is no doubt typical of many similar portraits of the period, of which there are more than one copy with slight differences in treatment.

As before noted, embroiderers, especially those of England and France, found in book-covers a very suitable field for their fine work. Of English needlework, the two examples on Plate LXX are typical of the most favoured styles of the seventeenth century. The canvas book-cover is a beautiful specimen in very good preservation; Faith and Hope figure on the two boards respectively; it well illustrates the suitability of the tent-stitch method in comparison with the less practical jewelled covers of the earlier periods. Contrasting

with this is the white satin book-cover bearing portraits which may be of Charles II and Queen Catherine with ermine backgrounds. The embroidery is in fine floss silk.

The linen needlework of the sixteenth century was continued well into the seventeenth, and developed into the very fine work so frequent in later times. Both for its great beauty and for its historical value, nothing can be more acceptable to our readers, as illustrating the fine linen embroidery of the time, than that which we are privileged to reproduce in the shirt worn by King Charles I on the day of his death on the scaffold (LXXI). Fine it is and beautifully sewn, fit for a king who loved beauty; whose patronage of art and artists is revealed in such of the royal collections of his time which escaped the dispersal of the few following years, and have remained to be a source of constant delight and education to everyone. For that final event before the great banqueting-hall of the unfinished royal palace at Whitehall "the streets and roofs were thronged with spectators . . . and a groan of pity and horror burst from the silent crowd." A critical historian said of him, "Whatever had been the faults and follies of his life, he nothing common did nor mean, upon that memorable scene." (2)

Much of the most beautiful linen embroidery was produced in Scandinavia and the north of Europe. If any comparison can be made between the German and the Scandinavian of this period, the palm goes to the North for its exquisite beauty of stitching.

In Dutch needlework the beautiful example illustrated on LXXII is remarkable for the ingenious disposal of a variety

PLATE LXXX

1. Panel from a cover of yellow satin which has an all-over naturalistic rendering of floral forms, characteristic of Chinese embroidery. The panel bears the arms of the Brydges family impaled with those of Willoughby (p. 302).

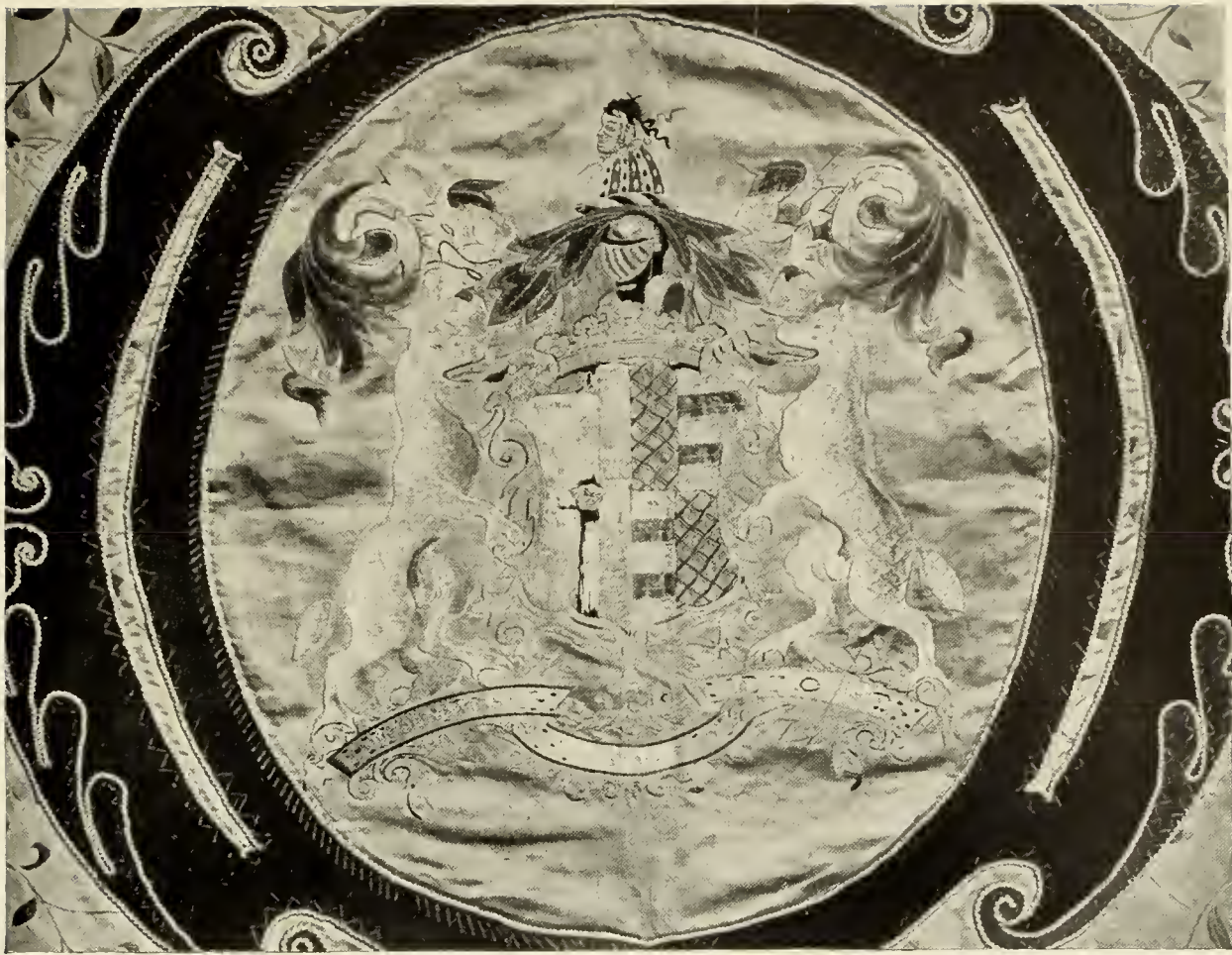
Victoria and Albert Museum.

Chinese, 17th century.

2. Herald's coat or tabard, emblazoned with the arms of the Stuart kings, probably for Lyon King-at-Arms. The ground is quarterly, red velvet and gold satin, bearing the arms of England, France, Scotland and Ireland worked principally with gold and silver threads in the style known to-day as military embroidery, that is, metal threads laid over string padding and firmly sewn down with waxed thread. The outlines are of twist and pearl-purl—a wire resembling the present beaded wire of the jeweller, with stiff harsh effect, unlike the earlier gold work of the twelfth to fourteenth centuries (p. 302).

Victoria and Albert Museum.

Scottish, 17th century.



1



2

of stitches whereby the pattern is varied in texture, with an effect of light and shade decidedly charming. This kind of white embroidery had a very fine fabric either of linen or cotton for the ground, which was backed by one coarser and more loosely woven. Two methods of embroidery were used—one of them was that of this Dutch piece. All the flat stitches and the heavy outlines were worked through both thicknesses of material, and then, before beginning the pulled work, the coarser backing was cut away. The pulled or drawn work, done on the fine-face fabric only, gave this part of the embroidery an appearance almost of a needlepoint lace. The little eyelet holes are for the purpose of passing a string through to gather up the dress in pannier fashion.

The other method was used if greater strength was required, perhaps for every-day objects; in this the backing was not cut away from behind the pulled work, but a blunt-pointed needle was used, passing through both thicknesses of fabric, giving the same effect of light openwork as in the method first mentioned, but with a less delicate and lace-like character, such as in the English farthingale, and in the coat illustrated (LXXII).

The English women were producing work, of which the little cap is an example, quite as fine as the Dutch piece, and it is worked in the same manner. On the farthingale the whole of the stitching, both pulled and flat, was done through the two thicknesses of fine and coarse linen. The under coarse fabric was then cut away round the outlines of the embroidered portions, leaving the upper fine material of the dress itself unbacked; the double linen of the embroidery

served to weight the bottom edge of the garment. Small floral powderings over the rest of the fabric were treated in the same way as the hem. The raised portions of the patterns were not embroidered but quilted with back stitching in white thread, the fillings, either of pulled work or French knots, were added, and finally a padding of cotton was inserted from the back between the two layers of linen along the lines of the back stitching.

In the eighteenth century there came the hollie-work, and in the nineteenth yet another different kind of white embroidery, than which nothing could have been more beautifully and finely executed. In connection with this wonderful advance of exquisite white work there are the finishings, such as fringes, buttons and the trimmings which came on from the sixteenth century and continued into later times. Both the coat and cap have good examples of such work (LXXII). Many hundred yards of thread was knotted by hand with a tatting shuttle to make the fine or coarse cord which was used for these trimmings. There are references to ladies and even gentlemen who sat knotting lengths of linen thread to make their own cords, with the infinite patience of some wives of eminent men of our own day, who, while waiting for their lords to finish political orations, occupied their hands with an incredible amount of knitting. The industry of Queen Mary in this practice produced an epigram on the "Royal Knotter" by Sir E. Sedley :

"Who, when she rides in coach abroad,
Is always knotting threads."

PLATE LXXXI

1. From a wall-hanging—subject, St. Antony of Padua—on cream satin, embroidered with coloured silks by a Chinese craftsman for a Christian community. Length, illustrated, 5 ft. 8 $\frac{3}{4}$ ins. (p. 303).

Victoria and Albert Museum.

China, 18th century.

2. Portion of a linen hanging, embroidered in coloured silks and silver thread, representing the great battle of Kurukshetra between the Pandavas and the Kauravas in the "Mahabharata." This embroidery was done by a Ranee in the palace of the Rajah of Chamba in the eighteenth century, and was a gift from Gopal Singh, ex-Rajah of Chamba. (Compare with the Bayeux Tapestry on Plate XXV.) Width, 2 ft. 6 ins. Length of whole piece, 26 ft. approximately (p. 305).

Victoria and Albert Museum.

Indian, 18th century.

3. Portion of scarf end, of white wool (pashmina) embroidered with "pashm" (goats' wool) in rose, blue, green, yellow, orange and black. The method is that of the Kashmir shawl embroidery. It is a darning stitch, the needle picks up a tiny portion of warp on the upper surface only; so minutely is this done that sometimes the woven fabric is entirely hidden by the embroidery, as is the case here with the flower sprays; in the border the fabric is not so completely covered. Other stitches besides darning were used in this Kashmir work; the present example is outlined in black with stem stitch. In another part of the scarf the same flower motive is worked into the form of the Persian cone, which is a distinguishing mark of Kashmir shawls. Four of the flower sprays are contained in the width of 12 ins., 6 $\frac{1}{2}$ being shown (p. 305).

Victoria and Albert Museum.

Indian, about 1750.



1



2



3

The buttons usually made by the embroiderer gave employment to a vast number of professional workers. There is still among women of a Sussex village a more or less prosperous industry, revived some years ago, where the old patterns are reproduced. A much interested and enthusiastic collector of these ancient buttons was the late Lady Dorothy Neville, whose collection is in the Victoria and Albert Museum.

In the Musée de Cluny is a fine example of linen embroidery which comes under this class. In later times the white cotton coats of Burma, worked in a somewhat similar manner, show the reciprocal influences between India and Holland.

The embroidered clothing was nowhere more sumptuous than in France, especially that of the last half of the century under Louis XIV, whose aim was primarily his own aggrandisement and that of his country. Jean-Baptiste Colbert, his great finance minister, is regarded as the father of the manufacturing and commercial industry of France. He traced his origin to one of the many Scottish families who sought their fortunes in France at the time of the league between that country and Scotland. The inscription on the tomb of his ancestor at Rheims reads :

"En Escosse j'eus le berceau,
Et Rheims m'a donné le tombeau."

It was through his genius that France became the leading country in the manufacture of the more luxurious domestic requirements, especially those of textiles, such as tapestries, carpets, lace and silk. In spite of the emigration of silk throwers and weavers to England and Germany after the

Revocation of the Edict of Nantes, which for a time seriously injured the production of silk in France, by the time of Louis XV it had so far revived that she again took her place as the leader of fashion, which she retained during the succeeding centuries. Lawns and cambrics of Cambrai, Valenciennes, Lille and Saint-Quentin were everywhere esteemed, as well as the satins, ribbons, linens, laces and buttons.

The sumptuous embroidery of the century rivalled the richness of the lace which the Reformation in England held in abeyance for a short period, to be revived on the restoration of the monarchy. It is well illustrated by the wedding suit of James II (LXXIII), which is embroidered entirely in gold and silver and has parallels in Europe, exemplified by such portraits as that of Philip IV of Spain by Velasquez ⁽³⁾ and others by Vandyke. A typical one is the portrait of an "Unknown Gentleman" in Hampton Court Palace. The number of pockets in this suit of James II is remarkable; there are fourteen, which include in the breeches two pairs in front of wash-leather, lined with white gros-grain silk, and two similar pairs at the back; the coat has one on each side of the front, and at the back; two on each side of the opening at the tail.

With this elaborate embroidery came the fashion for lace, then comparatively new. The taste for the rich embroidery of the sixteenth century, including the materials, as used by both men and women, continued, and are just as faithfully reproduced in the needlework pictures of the time. The fashion for melon-shaped breeches richly embroidered and

stuffed to an enormous size in the early part of the century was replaced later by knee-breeches having deep frills of lace. Plain and embroidered ribbons were much worn by men and women. To ornament the garments, not only embroidery in silk and metal was used, but all kinds of gimps and braids, laces, buttons and tags of many sorts, in addition to the ribbons. The diarist Evelyn, with a fine sense of the ridiculous, gives us a picture of the fop of his time. "It was a fine silken thing I espied walking th' other day through Westminster Hall, that had as much ribbon about him as would have plundered six shops and set up twenty country pedlars. All his body was drest like a May-pole, or a Tom o' Bedlam's cap. A fregat newly rigg'd kept not half such a clatter in a storme as this puppet's streamers did when the wind was in his shrouds; the motion was wonderful to behold, and the well chosen colours were red, orange and blew of well-gum'd satin, which argued a happy fancy."

Ladies' dress was just as extravagant as that of the men. In everything the actual plain sewing was well and strongly done—a necessity where the fashions changed less frequently than to-day, and the garment would be used for a longer period. What a delightful picture is that which Cornelius de Vos gives us of a little Dutch maiden! There she stands, her small apron carefully gathered in careless fashion with one hand to show her flowers, her little embroidered yellow petticoat with imbricated pattern reminiscent of long centuries past, her little tight red bodice with ribbon or galon sewn down in a pattern, her stiff lace-edged collar and cuffs—"just

like mother ”—which she wears with such pride and dignity.⁽⁴⁾

The “Conquistadores ” who first discovered and eventually colonised the New World, took with them not only their domestic crafts but the requirements of their Church also, represented by the sumptuous embroidered vestments of Europe. The influence of this rich embroidery is seen in a Mexican cap, the lappets of which are subjects probably derived from the heavily embroidered apparels of vestments, while the cap itself bears the double-headed eagle of the Hapsburgs (LXXIV).

As an invention of the sixteenth century, for popular purposes increasing in the following centuries, and thereby giving occupation to many professional workers, should be noted a species of needlework belonging to Italy, but also produced in other countries. This was a form of solid embroidery worked on linen with coloured floss silk, outlined with gold thread with which picots were formed to link up the different parts of the needlework, the linen ground being cut away at the back round the contours. The pattern was specially adapted to suit this treatment, which gave to it the appearance of lace-work (LXXIV). Sometimes the linen pattern was cut out, outlined with gold thread and joined in the same manner. A very fine example of this treatment is an Italian tabernacle veil of cut work in linen (*intaglia tela*) of the sixteenth century. The centre motive, in very elaborate foliated scrollwork, is the Madonna and Child, who holds in his hand a rosary of pearls and garnets. The whole is held together by picots formed in the outline of gold thread.

PLATE LXXXII

Palampore, of white silk embroidered with coloured silk threads in very fine chain stitch. The design is that of a conventional flowering tree (the "Paradise Tree" or "Tree of Life" motive), showing definite Chinese and European (English and Dutch) influences. It was copied about 1730 by a skilled Mohammedan embroiderer from a hand-painted cotton palampore made in one of the East India Company's factories at Masulipatam, Madras Presidency, South India. Length, 11 ft. 8 ins.; width, 8 ft. 4 ins. (p. 306).

Victoria and Albert Museum.

Indian, 18th century.



Another form of this lace-like embroidery was made with the true lace stitch. This probably gave rise to the cut linen work commonly called Richelieu embroidery, which is carried out in white linen and thread.

Amongst the smaller but by no means the least important article of dress was the glove, the history of which goes back many centuries. In the days of chivalry it was the *gage d'honneur* given by his "fair ladye" to the knight, and bound on his helm for all the world to see. Such a beautifully made glove as that illustrated, with its richly embroidered gauntlet sewn with pearls and edged with bobbin lace, would be quite worthy of a like honour. The designs were chiefly floral—the Tudor rose and carnation most frequent; seed pearls in masses and tiny gold and silver spangles were used; with an edging of gold or silver bobbin lace and a ruche for joining the cuff. The later glove, with its more elaborate sewing and the little knots of ribbon, could belong to the flirt of either sex (LXXV). The ecclesiastical gloves of the previous century were just as elaborate in their own way, and by way of comparison and for convenience we have illustrated a pair of bishop's gloves on the same plate (LXXV). They are of knitted crimson silk and gold metal threads; the gauntlets may have been added some time after the gloves were made, and are of gold and silver embroidery upon silk, edged with metal lace, and jewelled.

The lady's mule on the same plate is very typical of these elaborately decorated slippers for the boudoir, also fashionable at this date. The background is embroidered with a vermi-

cular pattern of fine passing exactly as in the next century, when it was popular as a back stitch in gold silk on linen.

Innumerable small articles both as adjuncts to dress and for furnishing purposes were made in every country, and are not the least important in demonstrating the wide uses to which embroidery was put and its varied treatment. Amongst them were small vanity cases, purses, bags for every conceivable purpose, including those containing needlework requisites. A bag with the almost obliterated initials W. P. is worked in silk on canvas in tent stitch, and has the portrait of Sir William Penn, admiral (1650-60), with his navigatory compass. He was the father of William Penn, who founded Pennsylvania (LXXVI).

A Swiss wall-pocket daintily worked in coloured silks was evidently made to celebrate a wedding, or as a wedding present. It bears initials and date 1694, with coats-of-arms, one being that of Planta, a family of great importance in the Engadine; the other of Scheiss, both from the town of Coire in the Engadine (LXXVI). Curiously enough, another object reminiscent of the same family through its coat-of-arms, but worked in Italy, exists in a mat used evidently under a candlestick, for when it made its appearance it was thoroughly soaked in wax. It is of green velvet embroidered principally in gold thread, with few coloured silks (LXXVI).

Interesting of this century is the continuity of embroidery on gauze. It is now found on a coloured silk fabric and worked in coloured silks, either by the darning method illustrated by the white work (XLII) or in satin and some other stitches. An

PLATE LXXXIII

1. Patchwork cover, made of coloured bits of flannel-like cloth, outlined with a cord sewn down, known as Resht work. This and No. 3 below have a close resemblance to cloisonné enamel, and are no doubt influenced by that form of decorating metal (see page 86). A curious feature of these designs is that of enclosing a portrait within flowers as in a frame.

The late Herr L. Iklé's Collection.

Persian, 18th century.

2. Corner from a Resht cover, showing one of the portraits on a larger scale.

Victoria and Albert Museum.

Persian, 18th century.

3. Portion of Resht cover, of remarkably fine work, immediately influenced by cloisonné enamel, as described above. Illustration about 24×18 ins.

Victoria and Albert Museum.

Persian, 18th century.

(See p. 308.)



1



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3

interesting Italian example in the Victoria and Albert Museum is a panel with scenes representing the vintage harvest. Other examples there are coarsely worked in strong colours.

The use of beads, coming down through the ages from prehistoric times, is a marked feature of seventeenth-century work. Scarcely any material whose purpose is not strictly utilitarian can claim an older origin than beads of varied materials. From prehistoric days there are evidences of their use as decoration in necklaces, and they offer the same old attraction to primitive nations still existing, whose skill in the decoration of woven materials and leather by bead embroidery never fails to excite admiration. The native races of South Africa and of North America have produced not only some of the most beautiful but also extremely fine bead embroidery and weaving, which amply repay study of examples in ethnographical collections. For many years in England, in particular at Birmingham, many tons of china and glass beads, and bead-made articles also, have been made for trading with native races in various parts of the world. Vienna before the European War had the monopoly of the large blue and white "donkey-beads" of Egypt, which country itself yielded the very first evidence of beads and their uses in prehistoric times. The examples of Egyptian bead-work familiar to us in our English collections have the familiar symbolic patterning to attest their origin, but none of them exhibits, as does the beaded linen skull-cap of Tutankhamen, embroidery on a fabric in actual use. This newly-discovered XVIIIth-dynasty example of bead embroid-

ery on linen finds a close analogy with the bead embroidery of over 3,000 years later, which is now to be considered. Faïence, cut precious stones, metal (gold rather than silver), glass, shells, seeds, ivory and wood are the usual materials from which beads are made [I]. The areas producing glass most extensively would also be the greatest manufacturing centres for glass beads; the glass industries of Bohemia, Vienna, the Black Forest and other parts of Germany have long manufactured them. Venice, principally the island of Murano, supplied the best and finest to the whole of Europe and outside. China produced beads in quantities; at one time India had a great trade, principally in those of precious stones and pearls. Can any part of the world be found without beads?

A great many of the embroidered garments already described in this book were enriched with precious stones and pearls in this form. In the Near East are evidences of beads strung on the warp threads of woven fabrics and distributed in pattern as the weaving progressed. The same method has been used with knitted fabrics to the present day. In most European countries beads have been freely used in Church and State ceremonial. The coronation mantle of the Holy Roman Emperors (1134) in the Imperial Treasury in Vienna is enriched with numbers of seed pearls. The Golden Fleece vestments have thousands of them. They are also to be found on the English ecclesiastical work of the thirteenth century (XXIX). There are in the Victoria and Albert Museum some fragments of a stole (German, thirteenth century) embroidered

with beads of glass, coral and gold, seed pearls being used for the faces of the figures. They are sewn on a parchment foundation, in this particular coming near to the beaded leather embroidery of the American Indians.

A deerskin mantle in the Ashmolean Museum embroidered with spirals, the human figure and animals in shells, is probably one of the oldest examples of North American beadwork. This mantle has a history since 1608, and was described in "*Musæum Tradescantianum*" (1656) as "Pohatan King of Virginia's habit, all embroidered with shells or Roanoke." It was formerly in the collection founded by John Tradescant (1608-62) in South Lambeth, which was popularly known as "Tradescant's Ark." The collection—much diminished by fire—passed by the wish of the younger John Tradescant (himself, like his father, a great traveller and collector of plants) through Elias Ashmole to Oxford University, on condition that a building was provided for it. Thus came into being the Ashmolean Museum, the first to be established in Britain (1683). Five beads with chevron pattern remain of the Tradescant treasures in this museum; in the great Pitt-Rivers collection in the Oxford University Museum there is a whole necklace of long bugle-beads interchanged with small "sun-beads," which, although only about a quarter of an inch in diameter, have at each end five stars with twelve rays cut upon them; these are Peruvian, discovered as the result of an earthquake in the nineteenth century.

The beadwork of the seventeenth century had the same affinity to embroidery as these earlier pieces, but at the same

time there was also a great range of objects actually constructed with beads, such as vases, hair ornaments, etc., strung on wire, and these lie outside the scope of our subject. Some of these objects, however, combine both construction and embroidery. One of the best examples is the basket (LXXVII), which may be taken as representative of a very popular class of the work. In making these objects, beads were strung on wire and converted into what may be called stiff bead lace. The flat bottom of the baskets was formed of beads on a linen or—as in this case—satin foundation, or sometimes it might be made with loop stitch similar to that of basketry, or again it might be of bead weaving with the needle over and under warp threads of fine flax. Some of the beads were so fine that no needle could pass through the eye, and the method of threading them was by twisting a hair-like metal thread into the silk or flax thread used for stringing, in order to stiffen its end. Even this was not always fine enough, and occasionally in old workboxes is found a specially stiffened thread pointed at the end, possibly by the use of shellac, as was the Chinese custom.

Amongst the many smaller objects where construction was entirely done with the needle were tassels, with patterns in bead embroidery for the bosses. Buttons also, embroidered on the moulds, were amongst the nicer little things of the day. Book-covers, bags, needlecases, and such-like objects were embroidered in beads on fabrics of many kinds.

At Knebworth is a series of wall-hangings made entirely of beads sewn on linen. Owing to the size of the panels,

these are bugle-shaped, of different lengths and of many colours; the motive evidently taken from an English crewel work on linen of this century (LXXVII). A fourfold screen of similar work and of the same date, with Chinese influence in the design, has for ground smaller bugle-beads than those on the Knebworth hangings, arranged in the same way.

Oriental influences were rapidly increasing in Western work, not only through the so-called reproduction of Chinese and Indian embroidery distributed by the great trading companies of Holland, Portugal and England from their centres in India and the Far East, but by the Orientals themselves in their own trading. The Victoria and Albert Museum has lately come into possession of some fine examples of Indian embroidery of this period. One is a panel from a tent wall, a pictorial subject representing "A Musical Party," worked with silks and metal threads, and is a unique example of the skill of the Delhi embroiderer (LXXVIII). Not yet well known are two embroidered knuckle-pads of military shields from India. They too are pictorial subjects and are worked on cotton fabric entirely in chain stitch with coloured silks (LXXIX).

From China came the magnificent silk bed-cover (LXXIX), worked in floss silks and gold thread, which is at Hatfield House. The design is characteristic of Chinese symbolism. Very many of these bed-covers were sent to England during the end of this and the next century. One of our important houses had no fewer than twelve bought by the owner about the middle of the eighteenth century.

Increasing trade with the Orient since the sixteenth century led to factories being established, and in them Western ideas were worked out. Designs also were sent out to be copied. An example on Plate LXXX shows this influence in heraldic embroidery, where on a panel of yellow satin there are blazoned the arms of Brydges impaling those of Willoughby. It is worked entirely in satin stitch in true Chinese style. On the same plate, for comparison, is a Scottish rendering of heraldry on a tabard blazoned with the arms of the Stuart kings, probably for Lyon King-at-Arms. It is worked in the Western manner, principally in metal threads laid over string padding. It is quite an interesting example to compare with the jupon of Edward the Black Prince (XXXIII), for although it has better wearing qualities, many of the stitches are the same as those used on the earlier examples of heraldic embroidery. The Spanish tabard in the Archæological Museum at Ghent of the Herald to Albert and Isabella when ruling the Spanish Netherlands is another beautiful example of heraldic embroidery. It is of the late sixteenth century and has interesting distinctions in comparison with the Scottish one.

NEEDLEWORK of the end of the seventeenth century in Western Europe is marked by the increased influence of China and the East, and equally that of the West upon the embroideries of the Orient—the outcome of the vastly increased reciprocal trade which became greater in the eighteenth. The East produced goods for Western taste and use, and Europe actually sent prepared stuffs, notably garments ready traced to the required size and shape, to be embroidered in India and China. Jesuit missions had for some time established workshops in China for the support of their Christian converts and had sent to Europe vestments embroidered by them, with the Christian story in almost Buddhistic guise (LXXXI).

A most interesting example of this interchange of works was the furniture of a bed begun, but never quite finished, as a present for Queen Mary, wife of William III, by the three daughters of Sir William Temple, by whom this reciprocal trading between East and West was so much furthered when he represented England as Ambassador at The Hague. This bed furniture was quite evidently prepared for a state bed, and one piece, the canopy, was actually finished and mounted, with eyelet-holes round the edge for lacing to the bedstead. The ground material was fine white Chinese satin ; the design was that of small groups of figures variously occupied, ar-

ranged all over the surface as required, much in the style of the later *toile de Jouey*. On one valance these groups formed an almost continuous border, in part were scenes of men in boats fishing. The figures and animals were worked by Chinese embroiderers, the rest of the designs simply traced, materials for finishing being supplied exactly as in our own country at the present day, when embroidery prepared for sale has all the difficult or complicated parts worked, leaving those more simple to be finished by the purchaser. This bed furniture had a rather tragic ending, for Queen Mary died of small-pox and the work was discontinued. The three ladies who began the embroidery eventually married, and the unfinished work, carefully preserved in a box specially made for it, was handed down as an heirloom in all three families, who each held it in their care for a specified time in rotation. Finally, about eighteen years ago, by mutual consent of their representatives, it was sold. The greatest interest of this, for us, lies in the fact of the work being done by peoples of two countries, separated not only by distance, but by ideas, methods and age-long traditions; not only "hands across the sea" actually, but across times and races also.

This interchange of goods between far-distant nations increased with rapid strides; in the eighteenth century came the invention and development of steam power, bringing in its train all the wonderful miracles of modern science, until to-day these same lands are separated from us by a few days—comparatively, instead of a few years.

From India is a linen hanging embroidered in coloured silks

PLATE LXXXIV

1. Elephant-trapper, entirely of coloured cloths with the exception of portions in basket stitch over cord padding and outlines of patterns, for which a Chinese gold is employed. A stiff gimp outlines the scroll at the top and both edges of the border; this is in three colours, a pale pink, a bluish mauve and white. The dragon is in places considerably padded in very high relief; the rest of the embroidery is appliqué. The colours are still bright, the borders red, the middle ivory, and the appliqué in red and blue, white and greenish blue, relieved with the gold work (p. 309).

*6th Duke of Connaught's Own Lancers,
Watson's Horse.*

Chinese, 18th century.

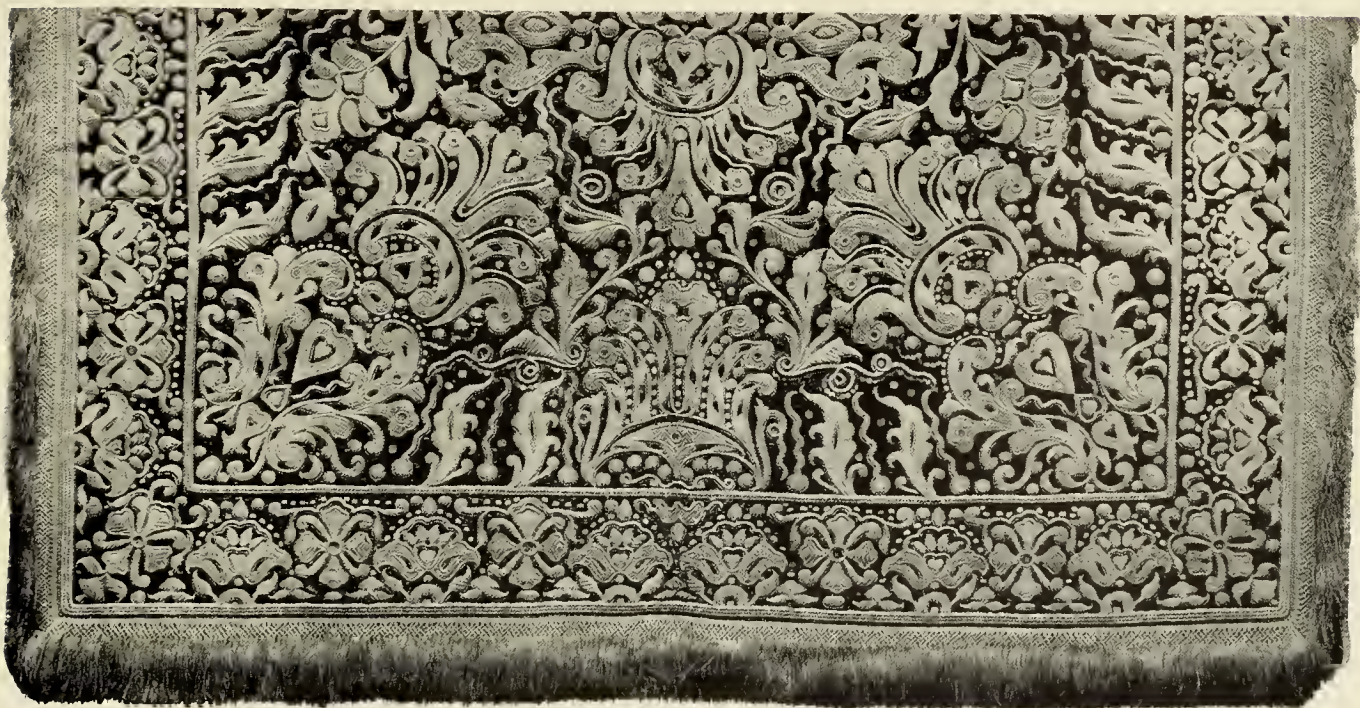
2. Horse-trapper or saddle-cloth. Ground red velvet, embroidered in silver-gilt of many kinds over padding to produce basket, chevron, repp and other patterns, the detail outlined with various metal threads—spangles are used. The fringe is of silver-gilt thread, hand-tied into a trellis pattern as a heading. Formerly belonged to Tippoo Sahib, and was taken at the fall of Seringapatam, 1799. 4 ft. wide (p. 323).

Victoria and Albert Museum.

Indian, 18th century.



1



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and silver threads with a representation of the great battle between the Pandavas and the Kauravas in the "Mahabharata." This is of very special interest if we revert in thought to the Bayeux Tapestry; there is the same historical interest, displayed in like manner, with the same spirited action of the figures. The similarity also extends to the borders of crowns above and below the narrative, but arranged in a different way. Beyond this is a marked difference, the strip being enclosed with a conventional flower design giving it a "tidy finish," according to more modern ideas (LXXXI). Another point of interest between this Eastern embroidery and that of a Western people of some six centuries earlier is the common tradition attached to both as the work of royal ladies.

The eighteenth and nineteenth centuries bring acquaintance with the full range of embroidery in India. The scarf end of white "pashmina" cloth embroidered with goats' wool illustrates the method of the "Kashmir" shawls which became very popular in Europe and, in the following century, were extensively smuggled into France (LXXXI). Kashmir embroiderers were wonderfully skilful in this darning method (which is described with the illustration). When worked on a loom, the pattern was inserted by coloured weft threads, which were obliged to follow the course of weaving, unlike the original free embroidered darning stitch. Moreover, the outlines of the loom-worked patterns were defined by stem stitch embroidery. The loom method proved to be more costly than that of the hand. The economy of silk in the handwork can be seen by examining the back.

At the same time coming to the West were numerous large hangings, of which a typical one is the palampore of white silk embroidered in coloured silk threads. It has a conventional flowering tree design—the Paradise Tree or Tree of Life motive—showing definite Chinese and European (English and Dutch) influences (LXXXII). Cotton hangings and coverlets had similar treatment, often with the addition of baskets or bowls of flowers in the corners and with handsome borders (LXXXVI).

Taken from tapestry designs and with similar subjects are the enormous embroidered wall-hangings produced principally in Italy, but also in France. A set of panels covers the walls of a room in Buckingham Palace, the subjects being scenes from the life of Christ. The work is so fine that they could easily be mistaken for paintings. A similar set was for some time lent to the Victoria and Albert Museum; and at least one set with classical subjects has found its way to America and was lent for a time to the Museum of Fine Art, Boston.

The cartoons for working these embroidered hangings were by designers for tapestry and were of the same size and style. The needlework was done with untwisted floss silk in many beautiful colours in solid stitching completely covering the linen foundation.

The Boston set was bought in Italy with the tradition of having been made in a workshop at Ferrara, which may be quite probable, as that town certainly possessed tapestry works, and it would therefore be easy to obtain designs and materials, as well as the advantage of the constant supervision of the artists themselves.

PLATE LXXXV

Carpet at Hatfield House, in tent stitch on canvas. The stamens and centres of flowers have been accentuated by French knots. Principally in wool, with a little silk in parts. The effect is that of a flower-bed in full bloom, with almost every imaginable blossom in English gardens of the period. Colours exceedingly rich and well preserved. 9 × 6 ft. (p. 310).

The Marquis of Salisbury.

English, 18th century.



PLATE LXXXVI

1. Octagonal table-top in canvas work; has a panel of very fine tent stitch, surrounded by a bold design of flowers worked much coarser in gros point. 4 ft. 4 ins. in diameter (p. 311).

Mrs. David Gubbay.

English, 18th century.

2. Back of chair, at Chequers, formerly the property of Viscount Lee of Fareham, presented to the country with the house and contents by him as a permanent country residence for the Prime Ministers of England. The background is a coarse linen worked in tent stitch with red wool; the mound, vase and flowers in solid embroidery in polychrome wool, similar to the Italian chair of the preceding century in colour on Plate LXVI (p. 311).

Chequers.

18th century.

3. From a palampore of white cotton, embroidered entirely in fine chain stitch with the characteristic treatment due to Dutch influence. The field is covered with a tree bearing many different floral forms, with a bowl of flowers in each corner, a similar motive being repeated in the border. The colours are brilliant. The illustration shows half the width of the field with a portion of the border (p. 306).

The Countess of Londonderry.

Indian, 18th or 19th century.

4. Chair, covered with ivory satin worked in tambour stitch, with a design of flowers festooned with cord and tassels; below is a flamingo in a pool of water. The seat has a similar design (p. 312).

Sir Philip Sassoon.

French, late 18th century.



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Some French hangings appear to have been made at Rouen and Orleans. A celebrated set is that in the Museum at Blois, another is in Rouen, both of them being French, and one of a set of four pieces is in the Cathedral at Rheims, the subject being the beautiful "Song of Songs": (1) The Spouse meeting the Bridegroom in the Garden. (2) The Beloved entering the Garden with his Spouse. (3) The Spouse in the Garden of her Beloved. (4) The Marriage of the Spouse and her Beloved. These four are worked in wool and silk, those before mentioned in silk.

The panels which drape the walls of a magnificent room at Castle Ashby, embroidered by ladies of the family about the second quarter of this century, are on canvas in tent stitch with wool and silk portraying country scenes. The work is fastened flat upon the walls with wooden framework. Such large wall coverings demanded great and prolonged industry. Pepys has this entry in his Diary: "Home to my poor wife, who works all day like a horse, at the making of her hangings for our chamber and bed."

The crewel work upon linen for bed-hangings made in America in the middle of the eighteenth century shows that the earlier fashion for crewel embroidery was still in vogue there, but the design was less heavy than that of the late seventeenth century. Beautiful bed-hangings preserved in Old York Jail, in York, Maine, were made by Mrs. Mary Bulman, whose husband, Dr. Alexander Bulman, died during the siege of Louisburg in 1745. They are referred to in a letter dated October of that year, in which Mrs. Bulman says

that she has started the work to occupy her mind. The curtain which hangs between the upper bed-posts is most interesting, it has a design of trees, baskets and pots of flowers as well as single sprays powdered over the surface and interspersed with small birds, insects and animals, with a chain of flowers apparently outlining the bed-head; the curtains are in the same style; the valances are original in design, with much charm, they have a lower border of trees and plants varying in height, having between them verses and mottoes.

Amongst characteristic Eastern styles familiar in this period is that of the agelong "patchwork," of which some wonderful examples are the "Resht" work from Persia. These pieces are true patchwork made of various coloured woollen cloths cut out and sewn together with method and precision equal to that of the very best of the patchwork by Western peoples so popular for bed-coverings to be described later; one great difference being the extraordinary beauty, variety and fertility of the design in the Eastern work. Of the three illustrated (LXXXIII), two have many points in common with regard to design and colour; and are certainly influenced by that of cloisonné enamel. One of these three pieces, which probably may have been a carpet, in particular resembles this method of decorating metals; the patches themselves and their outlines are very similar to the cells and cloisons of enamel. An interesting Turkish example of a prayer-carpet in the Victoria and Albert Museum is said to have come from the St. Sophia, Constantinople. The patchwork of India is illustrated by some fine Kashmir carpets in

the Victoria and Albert Museum. These are of blue and red, probably originally scarlet ; one of them, with the pine-cone treatment characteristic of Kashmir, is especially handsome. They are of cloth, the outlines being of coarse chain stitch. These examples belong to the nineteenth century, but undoubtedly are of a style carried over from much earlier time, like the Resht work. What a long way has this very intricate Eastern decorative patchwork progressed from the utility patches of primitive peoples !

Although not entirely patchwork, to note with the Persian examples is an elephant-trapper (LXXXIV) belonging to the eighteenth century, taken in the Chinese war by an English regiment of Lancers. The patchwork here is in the sewn-on borders, the rest of the embroidery being applied in flannel-like coloured cloths mixed with basket stitch in Chinese gold thread over padding. For the outlines of the border and scrollwork at the top was used a "gimp" having a core of very fine cane wrapped with coloured silks. The rest of the harness consists of a duplicate piece and two slightly smaller. The elephant was not used in China. Possibly this trapper belonged to an elephant given to the Emperor and used on State occasions.

Canvas work was still popular for domestic use in Europe up to about the middle of the eighteenth century, and designs were exchanged between the various countries. Patterns for covering chairs, sofas, screens and other furniture were certainly copied by girls in schools, such as the Institute, afterwards Convent of Saint-Cyr, founded by Madame de Maintenon, to which went the daughters of noble families for their

education. There are many instances of the girls beginning a set of furniture covers for their homes whilst at school, and finishing them (or not) on their return at the end of their school days. This may account perhaps for the similarity of pattern constantly observable. Italy, Austria and Holland all used the same styles of designs, the Netherlands producing many of them for Spain.

In many countries carpets were made of which not only are a number of them valued possessions, but their origins and dates are carefully preserved in the archives of many families. A beautiful carpet in fine canvas (LXXXV) was worked by a member of the Cecil family and is still amongst the many treasures at Hatfield House.

One of two carpets, both of which were presented to English Ambassadors, is mentioned by Lady Dorothy Neville in her note-book as having been at Apethorpe in Northamptonshire. "A very large needlework carpet which had been presented to that Lord Westmorland who had been Ambassador to Vienna, having been worked by ladies of that city by way of especial compliment." The other is at Sandon Hall in perfect condition and is now used as a wall-hanging; this will be described later on, as it belongs to the middle of the nineteenth century.

One in the Museum at Geneva, originally not larger than a rug, with coat-of-arms worked as a wedding gift by the servants of the family, was afterwards enlarged with a border of flowers, the embroidery being contributed by different members of the same family.

PLATE LXXXVII

State bed at Windsor Castle. The bedstead itself is signed G. Jacob, who was the *ébéniste* to Louis XVI. It is of wood carved and gilt, and had originally a bunch of real ostrich feathers on the top. Curtains of green satin, with purple borders embroidered with masses of flowers in multi-coloured silks. The quilt is of ivory silk, also richly embroidered with flowers which match; the lining and inside valances are of pale primrose (p. 312).

*By gracious permission of
His Majesty the King.*

French, 18th century.



The furniture was still being covered with canvas-work, but some designs were already developing new features. An octagonal card-table top worked about this time has a panel of fine tent stitch surrounded by floral design as in the last century, but of a bolder character and worked as before in gros point (LXXXVI). A chair-back at Chequers Court shows yet another treatment of canvas-work and a later style of design (LXXXVI). It is a vase of flowers standing upon a mound; worked in crewel wool in solid stitching, like the bunches which were being put on a linen ground for bedspreads and hangings. The background is worked with red wool in tent stitch. Another set, most beautifully worked, which came from a house in Wales, had a design of fruit and birds certainly copied from a Dutch painting of the date. The work was extremely fine, entirely in tent stitch, and the colours are well preserved.

A unique and very interesting Louis XV chair is the wing arm-chair (LXVI), probably the only one of its kind, which is embroidered in wool upon canvas with a design in the manner of the Jacobean crewel hangings.

After the middle of the century came the invention of the fly shuttle, which speeded the process of weaving, giving, along with the power loom, greater facilities for textile manufacture.⁽¹⁾ Furniture was more frequently covered with woven fabrics, plain, shot and also figured; the fashion favouring them, embroidery was less used. Some of these materials were extremely rich, of such excellent manufacture that they have endured to the present day in as good condition as those embroidered.

A new way of working chain stitch was also practised at this time ; instead of using an ordinary needle, the worker had a small steel hook much like those used in the nineteenth century for crochet work, but with a pointed rather than a round hook. This embroidery was always done in a frame, which, often of drumhead shape, gave to it the name of "tambour work." The favourite fabric for tambour was a satin of the make and quality usually known as "furniture satin" or a very good and substantial taffeta or lute silk, of which the last was preferable because there was less likelihood of the hook catching in it upon its return journey, the process being for the worker to hold the silk sewing thread over the first finger underneath the frame, the hook entering the material from the front and catching the sewing thread as it returned. A vast amount of tambour work was produced not only for furniture and clothing, but also for smaller articles, such as shoes, bags and trifling articles of luxury. Later on, in the next century principally, as soon as a machine was invented for making net, quantities of tambour lace made on it appeared upon the market, both in Ireland and England and also on the Continent and in America.⁽²⁾ A French chair of the late part of the century is worked on ivory satin in tambour with a design typical of the period and probably copied from brocaded fabrics then popular (LXXXVI).

A French bed which found its way to Windsor Castle and is now the state bed there was made by G. Jacob, *ébéniste* to King Louis XVI. It is a wonderful example of the cabinet-maker's art ; the woodwork is beautifully carved

PLATE LXXXVIII

1. Quilt worked by Queen Caroline, wife of King George II, and her ladies-in-waiting; presented to Elizabeth, Countess (afterwards Duchess) of Northumberland in 1742 by Queen Caroline. Ground of white satin, with a design of flowers in groups, worked with fine floss; silks in natural colours, with bows worked flat or over padding in fine gold metal thread. These are supported by a frame of gold laid threads, tied with coloured silks reminiscent of gold treatment on early ecclesiastical work. The ground is quilted by laying down gold threads to form a pattern of interlacing circles (p. 313).

2. The centre of the same quilt is a great bunch of flowers tied with ribbon, worked with gold thread sewn with colours in a chevron pattern.

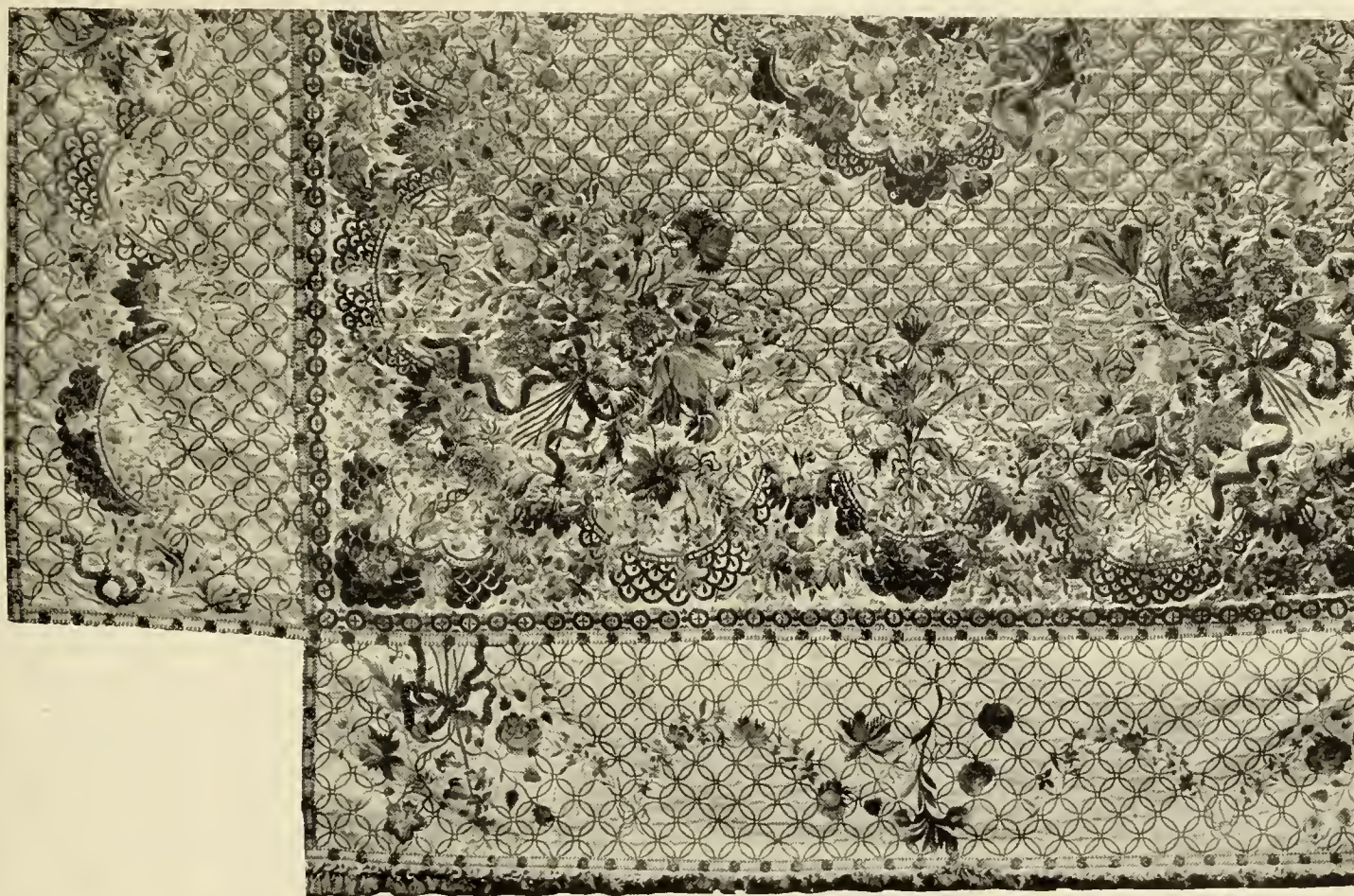
The Duke of Northumberland.

English, 18th century.

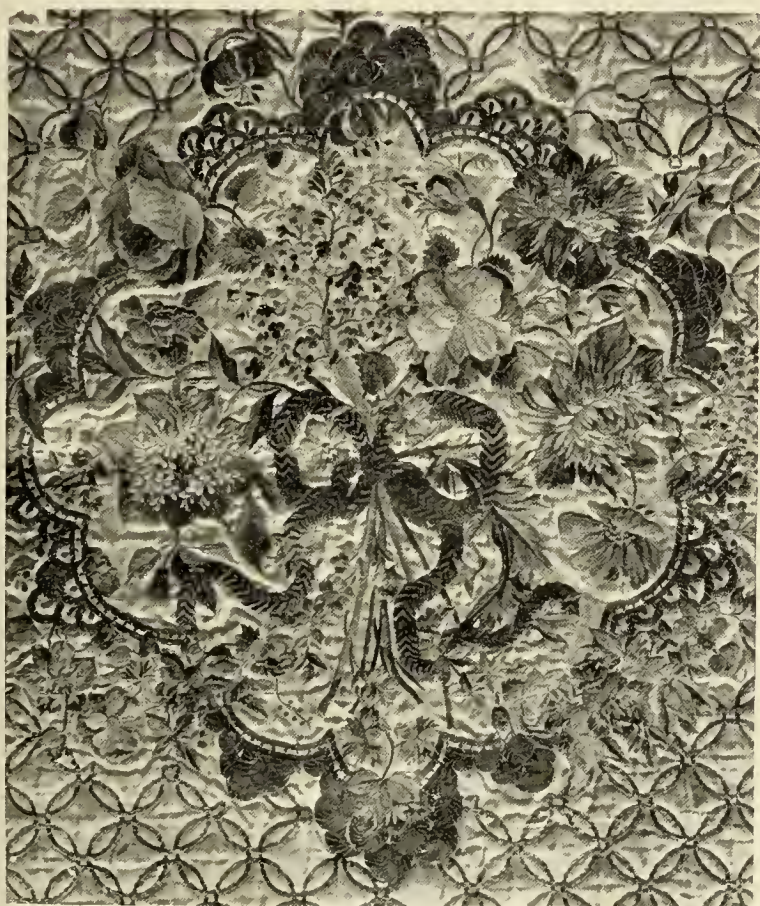
3. Cradle, with white satin curtains, gathered valance, and counterpane all embroidered in fine silks and most daintily made up (p. 313).

The London Museum.

English, 18th century.



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and gilt. The furnishings, consisting of curtains, valances and quilt, are of satin, with masses of flowers in solid embroidery with polychrome silks (LXXXVII).

Another beautiful royal bed is at Hampton Court Palace. This is of purple satin embroidered with a veritable riot of beautiful flowers arranged in borders and swags over the valances and curtains. The inside lining of the domed canopy and the inside valances of pale primrose satin are likewise embroidered to match, and there are beautiful fringes and trimmings. A cradle in the London Museum (LXXXVIII) made for Queen Charlotte's baby is furnished sumptuously in the same style and probably was embroidered by the same worker.

The quilt worked by Queen Caroline, wife of George II, and her ladies-in-waiting (LXXXVIII), presented by her to Elizabeth, Countess (afterwards first Duchess) of Northumberland, is an example of the beautiful and elaborate quilting on satin of which there still remain numerous pieces. Although this quilt was made in England, other countries were also busy with the same kind of quilting. There is a set in the Victoria and Albert Museum which has the two pillow-covers made to match the quilt; the fashion then being to cover the pillows in the daytime and put them outside the bed, a custom becoming again popular at the present time both in Europe and America.

There is no country in the world where quilting was of such great importance as America, from the time when the early settlers landed on the bleak shores of the Eastern States, meeting there a climate far colder than any to which they had

ever been accustomed. Their greatest need was for thick clothing, and especially for warm bed-coverings, to withstand the icy grip of the winter nights. The first thought of the housewife was for a thick quilt, and accordingly these were made as quickly as possible, in incredibly large numbers.⁽³⁾ At first they were probably plain, but directly the communities were settled, quilting in pattern followed the tradition of the Old World, and very beautiful was the work on these early counterpanes. Later on, "quilting bees" were formed and continued almost until to-day. An appointment would be made for all the available quilters—which, by the way, would include every woman in the neighbourhood—to meet at a certain house to sew quilts. A good many workers could sit at the same frame, and so industrious were they that records tell of refusals to return to their homes before the quilt was finished, so that quite a moderately elaborate one could be begun and completed in one day. Others, of course, were the individual work of a quilter during the long and tedious hours of the dark winter. There is a record of one bed being furnished with no fewer than nineteen quilts. Quilting was entirely English and Dutch; neither Spanish nor French emigrants have left records of it, the first because, in colonising the south, quilts and warm clothing would be unnecessary; the French who first settled in Canada preferred to hunt and use the skins of animals as coverings rather than to spend much time for such work as quilting. In Quebec, however, many kinds of fanciful needlework were taught in the convents, where all the girls were educated.

In early colonial days in Massachusetts the fashion was for quilted petticoats as in Europe. In the "Boston News Letter" of October 1707 is an advertisement for an absconding Indian slave woman, who evidently followed the biblical advice to the Israelite in Egypt and "spoiled" her mistress of her wardrobe. She is described by her dress. "A tall, lusty Carolina Indian Woman named Kesiah Wampun Had on a striped, red blue and white Homespun Jacket, and a Red one, Black and quilted White Silk Crape Petticoat, a White Shift and also a blue with her and a mixt Blue and White Linsey-Woolsey Apron."

Some old mottoes worked on seventeenth-century quilts are interesting: "Covet not to wax riche through deceit"—"He that has lest witte is most poore"—"It is better to want riches than witte"—"A covetous man cannot be riche."

By the middle of the eighteenth century coverlets were being made in very fine quilting on linen, silk and satin. They were sewn with silk thread in a variety of designs, and these coverlets or "ruggs" were, of course, heavily stuffed with wool. In America, as in Europe at an earlier date, exquisite quilting on satin, enriched with gold and silver threads and fine cords, was executed for petticoats; and women who were specially clever in quilting were employed by the day. Quilting in America remained in fashion until after the revolution. In the last part of the eighteenth century and the early years of the nineteenth it was done on white material—either linen or cotton—for household purposes and was sometimes combined with patchwork. These finely quilted and stuffed

bed-quilts were the forerunners of the machine-made Marsala counterpanes of the early nineteenth century.

Quilting upon cotton was favoured in India, the usual practice being to place a layer of cotton-wool between an upper layer of fine and a lower layer of coarser cotton fabric. A coverlet, quilted in back stitch, from Madras late in this century, is embroidered with coloured silks, mostly in satin stitch outlined with silver thread; it has a floral design; the corners and an oval medallion in the middle are enclosed within narrow wavy borders; the field has slender meandering stems supporting great blossoms which follow the contour of the medallion; the outer border is narrow with a running scroll motive (Victoria and Albert Museum). The commoner quilted coverlets were of printed cotton.

A red woollen bed valance of Portuguese work embroidered with silks and linen threads in openwork patterns carries on the tradition of the German linen work of the fourteenth to the sixteenth centuries and is a reminder also of linen work which Russia produced in the seventeenth and subsequently. Yet side by side with this woollen work there is the delicate white muslin with its similar patterns in pulled work and embroidery; represented by a very beautiful apron which, according to its dates, took eight years to complete—surely as specially fine work reserved for “company days” (LXXXIX).

Other forms of delicate needlework for special wear are well illustrated by the various articles of royal baby clothing of the Georgian period (XC). The exquisite needlework of the fine linen lawn on caps, mittens and sleeves would be diffi-

cult, if not impossible, to surpass. The patterns in these were produced in hollie-work, a method employed in needlepoint lace by working the ground in buttonhole stitch, leaving small holes where the patterns occur. These patterns are of necessity geometrical in plan and are characterised by the frequent use of lettering in initials and dates, as well as coronets, grotesque animals and certain conventional flowers, such as carnations, acorns and others which can be arranged easily and well for this style of work. Some of the hollie-work was done without any foundation, as in needlepoint lace, and afterwards inserted in spaces cut in the linen; but in other cases the threads of the linen were drawn out one way only, and the buttonhole stitches looped into each other in successive rows over a thread of the drawn linen. The robe of white satin has an embroidered pattern in silk outlined with a fine gimp cord in white; the pattern is one which occurs in quite the early part of the century, if not before, and has been used even in such work as fine coloured crewels on linen, for borders of valances. The tiny lace mittens have a lining of white satin and are smartly tied up with little white ribbon bows.

Fine embroidery of similar beauty was applied to caps and various forms of head-dress in England, France, Holland and other European countries. The Bohemian head-dress (XCI) is characteristic of Central Europe, and it still continues in those districts where the peasant populations maintain the national style of dress. The fine white work of India became popular in Europe now and into the nineteenth century, which will give occasion for its further notice.

In America also very fine white embroidery of general European character was done under the influence of the Moravian School at Bethlehem, this contributing to the already well established domestic needlework which the colonists had carried to their new land and successfully adapted to the changed conditions of their life. But now the more delicate materials, such as cambrics and muslins which foreign ships brought, were attractive to those later emigrant women, unaccustomed to roughen their hands with household toil. Everything for women's wear was embroidered: gowns, all over or only bordered; petticoats, pelerines, capes, collars and veils, and this was carried on into the next century.

The advance of mechanical contrivances for spinning and weaving increased, but slowly, the supply and variety of patterned materials for clothing; until almost to the end of the century embroidery was used practically to the same extent as before. One difference, however, cannot fail to be remarked; as the fashions changed more quickly the embroidery was done in professional workshops, and at home the women of leisure limited themselves to smaller objects and articles of luxury for their own amusement. The increased trade with the East enabled patterns of garments to be traced with suitable designs and shipped with full instructions as to colour to India and China for the embroidery to be worked. Natives from the East were brought to Europe to do their work, and naturally became the means of their home materials being imported. On the elaborately embroidered suits and waistcoats for men, and the ladies' dresses,

European designs were carried out by Eastern embroiderers with their native floss silk, and this at the same time as Western embroidery with a twisted silk and laid work in fine gold passing. The Victoria and Albert Museum has a representative collection of these clothes as well as of the lace and other accessories required to complete the toilets of the fashionable ladies and their beaux of the time, and they may also be studied in other collections besides those of our own country. Paris being the centre of fashion, most of the other countries, including America, obtained their patterns and ideas there, so that with slight local differences the same styles were found, and a description of a particular dress would also apply to one of another country.

Here are some descriptions of clothes worn at the wedding of the Prince of Orange to the daughter of King George II : "The Prince was in a gold stuff embroidered in silver, it looked rich but not showy. The King was in a gold stuff which made much more show with diamond buttons to his coat." ⁽⁴⁾ Picture some of the court gowns, more striking than beautiful : a lady in a black velvet petticoat "embroidered with chenille, the pattern a large stone vase filled with ramping flowers, that spread almost over a breadth of the petticoat from the bottom to the top ; between each vase was a pattern of gold shells and foliage, embossed, and most heavily rich ; the gown was white satin, embroidered also with chenille mixed with gold ornaments, no vases on the sleeve, but two or three on the tail" !

Ermine petticoats, mentioned as worn under velvet gowns

at Drawing-rooms, must have been heavy and uncomfortable, even more so than those quilted which were so fashionable; these were by no means thick, some of them being made of silk, quilted to a thin lining with very little padding between.

The description given by Nollekens of the wedding dress of his bride includes a lace apron. She "wore a sacque petticoat of most expensive brocade in white silk resembling net-work, enriched with small flowers, which displayed in variations of the folds a most delicate shade of pink, the uncommon beauty of which was greatly admired. The deep and pointed stomacher was exquisitely guimped and pinked; and at the lower part was a large pin, consisting of several diamonds, confining an elegant point lace apron." Very delicately embroidered silk aprons were worn in Europe, and remain to the present time a marked feature of some peasant dress (XCVII).

One of our best-known embroiderers in the eighteenth century in England was Mrs. Delany. She was responsible for a vast amount of needlework not only made by herself, but by many of her friends, who all turned to her for advice. From the present-day point of view Mrs. Delany's taste seems extraordinary, to say the least of it, if we are to accept her description of the Duchess of Queensberry's clothes "which pleased me best." The idea of a petticoat embroidered with brown hills covered with weeds and stumps of trees entwined with ivy, periwinkles, convolvuluses and all sorts of trailing flowers would hardly appeal to-day even to great garden lovers. On the other hand, Mrs. Delany did

PLATE LXXXIX

1. Valance, of red wool, worked in coloured silks and linen thread, with a curious resemblance to the very delicate muslin below; the stems in outline stitch in close rows. The patterned fillings are embroidered on the surface of the material, which produces, curiously enough, a similar effect to casual observation as the pulled-work fillings of the apron (p. 316).

Victoria and Albert Museum.

Portuguese, late 17th century.

2. Portion of muslin apron, signed and dated. The work is in very fine linen thread, the stems in close outline stitch, the motives in pulled work, making a large variety of pattern. The lettering is darned in the filet manner upon a pulled ground wrapped—no threads are drawn. The great variety in stitch planning makes the apron a very comprehensive sampler for this kind of work. The initials M. H. at the foot are those of Mary Holden, an English girl, who worked the sampler between 1709 and 1718 (p. 316),

Mrs. Guy Antrobus.

English, 18th century.



1



2

some excellent work and in very good taste. One of her descendants still possesses some embroidered silk, intended originally for a gown; which has small sprays of natural flowers arranged in close and regular intervals all over it with an exceedingly gay and pleasant appearance. A valance, part of a bed set made by her, and given to a niece on her marriage, was finely quilted in yellow silk upon a soft white linen with sprays of natural flowers, beautifully drawn and embroidered in outline and other stitches entirely in yellow silk. Mrs. Delany described a French gown of her own for which she "gave £ 17, made of dark green silk with pale coloured flowers."

The greatly increased importation of foreign goods at this time gave rise to considerable unrest among the dyers and weavers in England, and the practice of high tariffs with the idea of protecting home industries had apparently only the result of vastly increasing an already thriving smuggling traffic with the continent. Occasionally, however, the Customs, in trying to collect their dues, had to wait until the money was forthcoming; an instance of this was the chintz from India sent as a present to the wife of David Garrick, to be used as hangings for her bed. The finances of this couple were insufficient to cover these dues, and the stuff was in bond for a number of years before being released.

The fashion for cotton materials from India led to great hardships in the weaving industry in England. In 1719-20 Steele in his paper "Town Talk" took up the cudgels for the weavers in the Eastern Counties by making known "the Female Manufacturers complaint wherein it was affirmed that

yarn could no longer find sale either in Norwich or London, that many woollen stuffs mixed with silk, and even silks themselves are in a very great measure laid aside, that some of them are quite lost, and thrown out of sale, such as brilliants and pulerays, antherines and bombazines, satinets and chuirets, oraguellas, grazetts and great variety of silk and worsted foot-work, flowered groyetts, flowered silk and worsted, tannery draughts and damasks, fine coloured crapes. . . . This sudden change which is apparently to the ruin of many thousands of your petitioners is brought about in favour of a tawdry, pie-spotted, flabby, ragged, low-priced thing called callicoe; a foreigner by birth; made the Lord knows where, by a parcel of heathens and pagans, that worship the devil and work for a half penny a day. As the general wearing of callicoes is the complaint, the general leaving them off will be the cure. The fashion is the grievance because it is a fashion; it is in the ladies power at once to make it odious and abhorred all over the kingdom . . . if the women in England will but set their hands to this work, not a callicoe, not a piece of linen printed or stained shall be sold in England." In 1720 an Act was passed prohibiting the importation.

Embroidered gloves were still worn, but not with elaborate gauntlets as in the Stuart days. The designs were much slighter and placed on the backs only or ornamentating the seams, and were in coloured silks (XCI). Soft and dainty satin muffs, stuffed with eiderdown, and embroidered with floss silks or in tambour work, were carried indoors and when walking out, and by men as well as women. At one time these

PLATE XC

Royal baby-clothes of the Georgian period. The middle cap and that on the left, the two sleeves, the tiny plain mitten on the right, with some other articles not shown here, viz. a beautiful little shirt, a bib and bands, belong to the same set. The larger of the two caps has the initials G. and C. with a royal crown, and above it R. and below the numeral III, evidently those of King George III and his Queen, Charlotte of Mecklenburg-Strelitz, and made for their son George IV, who was born in 1762. All these are decorated with very fine and beautiful hollie-work, with looped buttonhole trimming, and clusters of minute seeding stitches; moreover, they are all ironed by the method popular at the time, i.e. of damping and slightly starching them and pressing them on a board carved with a pattern. [These may be either English or German.] The robe is of white satin, embroidered with an early eighteenth-century pattern in satin and other stitches, outlined with a very fine gimp. The sleeves on each side of the robe are also of satin, one embroidered, the other with a cuff of bobbin lace. The little mittens are lace over satin, tied with little ribbon bows. The cap on the right hand is of fine lawn, with hollie-work and trimmed with fine pillow lace. The hollie-work on this cap has in the design acorns, roses and a parrot upon a plant. In that of the bands there are oak and acorns, and a lady with bird perched on her finger (p. 316).

*By gracious permission of
His Majesty the King.*

English, 18th century.



muffs grew to such a size that they raised the sarcastic criticisms of writers and artists.

A pretty and delicate needlework which came into fashion about the third quarter of this century was embroidery with very narrow coloured ribbons, worked sometimes with the chenille so popular at this time, and with aerophane, a kind of stiffish coloured muslin or gauze of which the bouquet on white satin is a typical example (XCI). This ribbon work was used on dress trimmings and waistcoats, also on bags, shoes, muffs, hand-screens and many other small objects.

The Hungarian leather coat, although embroidered, offers a great contrast to the "french" fashions before mentioned, but is no less interesting on that account, for it is equally a fine illustration of the fondness for finery, and at the same time demonstrates the continuous use of skin clothing by some European peoples and the great advance of its embroidery from primitive times (XCI).

A saddle-cloth or trapper of Indian work which belonged to Tippoo Sahib and was taken by the English in the Indian War, 1799, represents the most ornate gold-work of the period (LXXXIV). It is of red velvet worked in gold metal threads. This particular type of work, which in England is known by the name of military embroidery, is carried out in various metal threads, purls of many sizes and kinds, passings, twists, and pearl-purl. Most of these materials have been known and used in varying forms and under different names for centuries; but the work requires long and special training, consequently it has fallen into the hands of professional

embroiderers and, in modern days, while technically perfect, is extremely mechanical in appearance.

This style of relief embroidery in metal over layer upon layer of padding requires the use of pincers and other steel tools: it is sometimes called "architectural embroidery," and the designs may have columns and actual architectural features. An Italian pall designed by Caffieri has this technique. It was a long-established custom for a French king to provide an elaborate pall to be used at the funeral of his predecessor; the descriptions of these palls show that they were of this sort of gold and silver embroidery. At Notre Dame, Aix-la-Chapelle, that of Louis XI, after being used at the burial service, was placed on the tomb of Charlemagne, and a Te Deum for the crowning of the new king followed the funeral office.

The mortuary cloth of King Childeric was embroidered with gold bees; those of Louis XIII, Louis XIV and Louis XV have all been described in records. That of Louis XV was of black velvet and silver brocade surrounded by a border of violet velvet semé of fleurs-de-lis in gold; a second border was of ermine. It was designed by M. Doquet, painter and inspector of Menus Plaisirs, and was charged with four great escutcheons of France and Navarre and sixteen monograms all embroidered in gold. Another, quite different, was a modest black velvet pall trimmed with a cross of silver braid, having no arms or royal monograms, but with a narrow outside border of ermine, which was carried at the funeral of Louis XVI himself.⁽⁵⁾

The sumptuous ecclesiastical embroidery employing so much gold-work, which had almost died out in Protestant countries, was still produced where the Eastern and Roman Churches predominated. The fashions and method of embroidery, which in the Eastern Church was largely in gold and silver thread, continued much the same during the greater part of the eighteenth century, the work being done at Kieff as heretofore. Italy, Austria, Spain and—before the Revolution—France were still making antependiums and vestments much in the style of the seventeenth century, of which the patterns were for the most part those of the Italian renaissance, worked with floss silks in flat stitch and gold and silver threads. The later designs were slighter and less exclusively ecclesiastic in feeling, and there are few, if any, outstanding examples to compare with such masterpieces as the Golden Fleece of the fifteenth century.

The vestment had gradually changed in shape, until in France the very abbreviated form of the early nineteenth century was reached. On the other hand, there are a few highly valued examples on record. Through the German merchants, who each year exchanged their products at the fair of Medina del Campo, came materials for the gorgeous works of Burgos, Toledo, Zamora and Saragossa. In the late seventeenth century are descriptions of magnificent stuffs in applied embroidery of gold strap-work edged with thick cords enclosing panels with sacred subjects, worked with silk threads, jewels and gold. There is mention of a cope called that of Pope Pius V in the late seventeenth century, now in the Museum

of Alexandria, which was probably used at the beatification of Pius V on May 1st, 1672, as were the chasuble, humeral, stole, maniple, burse and veil, all of which are mentioned.

There is a dais in the church at Redon which has a design of wheat, grapes and flowers enclosed in arabesques upon an imitation silver ground. It is in coloured floss and gold, much raised in parts, with a border of silk leaves and bunches of gold grapes rather larger than natural size in solid embroidery, which afterwards had the ground cut away, with somewhat the effect of the embroidery on Plate LXXIV.

As a result of the poverty which followed the Napoleonic wars, not only did the practice of embroidery decline, but much fine work of the eighteenth century and former times was destroyed in order to recover the gold and silver metal thread, which was then sold for melting purposes. Early in the century arose that abominable practice called in France "parfilage" and in England "drizzling," which became actually a fashionable pastime at society gatherings. The practice consisted in unpicking the metal embroidery and lace with tools special to the purpose, and these were carried about in dainty boxes (*étuis*) and bags to be used when visiting. A portrait in the Louvre demonstrates their use. It was remarked by Lady Mary Cope, wife to the Austrian Ambassador, in her "Letters and Journals," that those ladies who did not play cards "pick gold." Not only were the gold trimmings of European military accoutrements such as epaulettes, sword-hilts and galons unpicked in this manner, but the gold in the embroideries from the East also, and many tapestries were destroyed.

PLATE XCI

1. Hungarian coat, in white leather, embroidered with applied leather in brilliant colours (pp. 323, 346).

Victoria and Albert Museum.

Hungarian, 18th century.

2. Corner of square head-shawl, of linen worked in solid embroidery and lace stitches, in pale blue silk. A very fine example. It is worn as the Russian head-dress on Plate XCV (p. 317).

Professor Alois Bouda.

Bohemian, 18th century.

3. Panel, of ribbon work, worked by Lady Powerscourt, end of eighteenth century. A bouquet of flowers, of which the principal part is ribbon, some in aerophane gathered into petals; the stems and parts of the leaves in chenille, centres of flowers in French knots (p. 323).

Mrs. Guy Antrobus.

English, 18th century.

4. One glove, embroidered on back only.

5. One of a pair of leather gloves, embroidered in polychrome silks on back and extending over the thumb (p. 322).

Mr. R. Spence.

18th century.



The beadwork which had interested all peoples in all times, still retained its charm, and beautiful were the minute many-coloured beads, the best of them being made in the glass factories on the island of Murano at Venice. These beads were worked in all sorts of decorative ways on many different articles of use both great and small, such as have been collected for illustration here (XCII), but they are by no means comprehensive of the extensive practice of beadwork in Europe, some of which was extremely beautiful.

The table-top, made in Russia, is a large piece of perfect bead needle-weaving, done on a frame with tiny beads of glass and china. It is nearly a yard square, and must have occupied an enormous time in the making. The bag is an exquisite piece of work in the finest of beads, and is probably French; it is lined with taffeta of a pale yellow shade. The tiny bead cushion is stuffed with emery powder; and the small roundel with hearts forming the letter W came from the back of an old watch-case. The bellows with the lady seated is worked partly in beads, with her face and dress in silk embroidery, her hair in purl and her collar in needlepoint lace; the rest of the scenery is of beadwork. The whole is enclosed in a framework of beads. The small bag of silk worked with very small coloured beads into a monogram may be of this century, or possibly early nineteenth (LXXVII).

Needlework pictures of a totally different style from those of former years became popular as an amusement for ladies. The subjects were usually scenes with figures, and were worked in flat silk embroidery with the exception of the faces and

hands, and sometimes the skies, which were painted. They were often portraits and were then designed and painted by artists of repute.

Another style of silk picture often mistaken for needlework was that of which large numbers were produced at the Convent of St. Elmo. One of these has for subject the figure of St. Paul; the head and hands are painted in the same manner as those described above, but the rest is expressed with fine silk threads laid down and attached to the silk background with a kind of gum made with shellac—a method borrowed from the Chinese work of the same kind and date. The work done at St. Elmo was always signed in the bottom left-hand corner with the name of the worker and “St. Elmo” beneath.

Yet another kind of small picture, its place of origin being Italy, was embroidered upon paper in floss silks. The designs were usually of bunches or vases of flowers, occasionally also small sacred subjects. These pictures were embroidered so carefully that both sides were alike—a practice probably also learnt from China. They were called “colifichet,” and were used as book-markers or placed between two pieces of glass. Mgr. Barbier de Montault gives their provenance as the Convent of the Visitation at Loudun.

To contrast with the naturalistic needlework pictures of Europe of the end of this and the beginning of the following century there are the fine decorative temple pictures of India and China. One from China (XCIII), diminutive in comparison with the life-size Buddha picture (FRONTISPIECE), is a most exquisite example of embroidery in silk.

PLATE XCII

1. One unit (of 18) in a bag, reproduced full size in order to demonstrate the extreme fineness of the beads. The ground is pale yellow, semé blue, the panels white with pink roses and green leaves. This is an unusually fine example.

Mrs. Guy Antrobus.

18th century, third quarter.

2. Thimble-case. Green, white and red beads.

Mrs. Guy Antrobus.

19th century.

3. Watch-back, of fine coloured beads on white ground.

4. Needle-case. Green, white and red beads.

5. Bellows, in a combination of embroidery and bead-work. Figure and dress in solid silk work, with some outlines in metal thread. Needle-point lace edges the top of the bodice; tree, flowers and frame are entirely of beads.

Mr. Percival Griffiths.

Late 17th or 18th century.

6. Emery cushion; very fine bright and pale blue and white beads.

18th century.

7. Table-top, in loom-weaving bead-work, beads being threaded on the weft with a needle and passed transversely over the warps to the left, leaving a bead between each warp thread. The returning weft of plain thread is under the warp threads, passing through each bead in its progress. Beautiful colouring: centre blue, ground white, birds shaded grey suggesting Wedgwood china. Borders in various colours—blue, green, gold, pink and others. This came from Russia, but may have French origin.

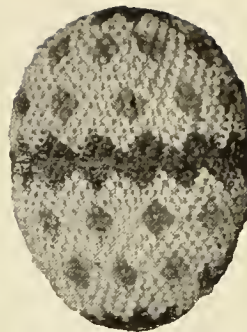
Mr. Evelyn Reynolds.

French, 18th century.

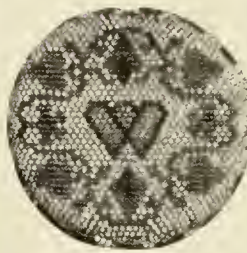
(See p. 327.)



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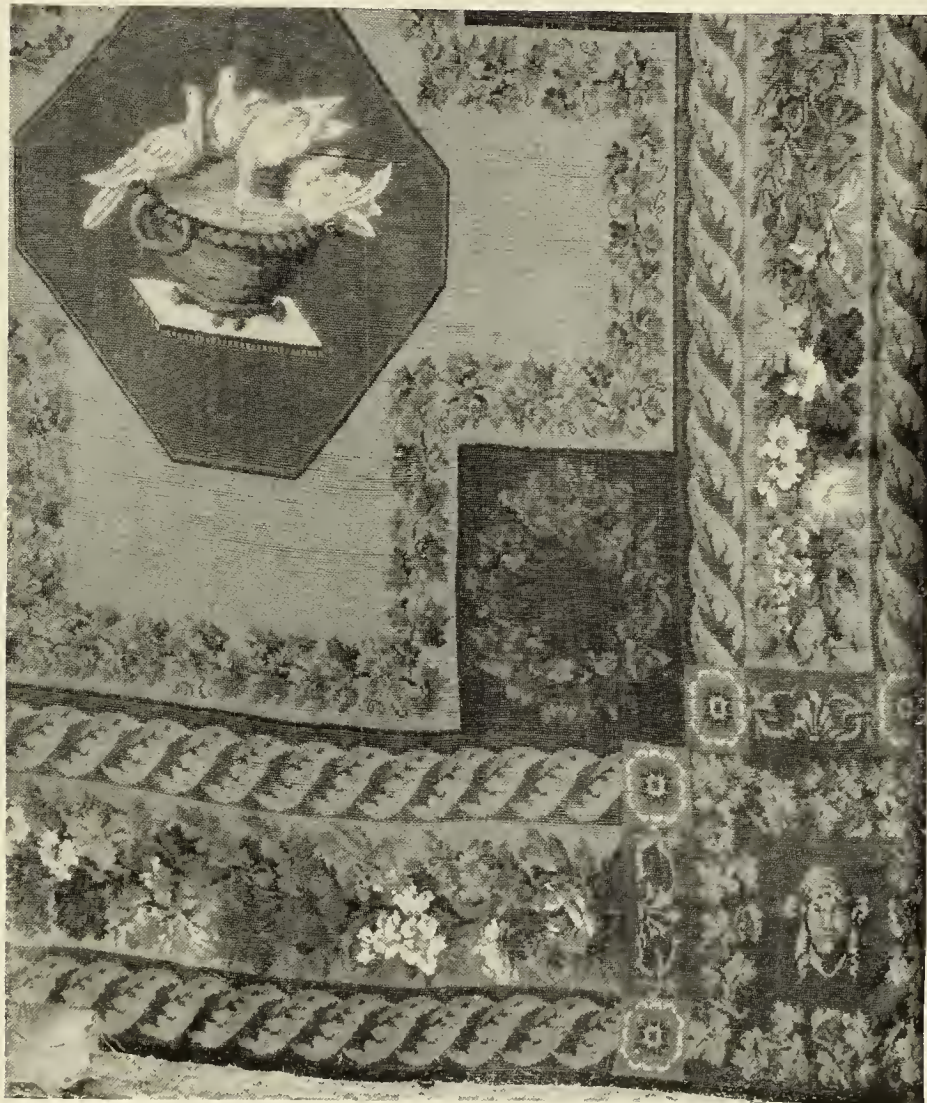


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AN English lady, publishing a handbook on needlework towards the middle of the nineteenth century, remarks of a veteran compatriot that "it is not to be imagined that any needlework, either of ancient or modern times, has ever surpassed the celebrated productions of Miss Linwood."⁽¹⁾ This lady was the most famous of the group of embroiderers notorious at the end of the eighteenth century for their needlework pictures. In 1798 Miss Linwood opened an exhibition of her needlework at Old Saville House, Leicester Square, where as "Pictures in Worsted" it formed one of the attractions of London for close on half a century. Mostly large, the pictures were very careful copies of well-known paintings and, like them, were framed to hang upon walls. They were of considerable monetary value; for one of them, a copy of the "Salvator Mundi," by Carlo Dolci, considered to be the best of her productions, she refused the sum of £3,000, and bequeathed it to Queen Victoria. Amongst these pictures was also the lady's own portrait at the age of nineteen years. It is expressly stated that the whole of these embroideries were executed by the hand of Miss Linwood herself, who, at the time this handbook was written, had reached the age of eighty-eight. Born in 1755, she began practising embroidery at the age of thirteen. Her work therefore, when first exhibited, belongs to the latter part of

the eighteenth century, and she continued it well into the nineteenth. Her last and largest production, "The Judgment of Cain," finished in her seventy-fifth year, occupied ten years of her life. Her portrait of Napoleon in the Victoria and Albert Museum is dated 1825, at the age of seventy. This eminent embroiderer did not in every way follow the conventions of her time. She rejected the ordinary material then in use, and worked on a cloth specially woven to her requirements. She also had her own opinions on colours, and her worsted threads were dyed expressly to her demand.

We learn further from the writer of this handbook that she regards needlework as "the sister art of painting; the aim of the accomplished needlewomen of the present day being to produce as true a picture of nature as possible; soaring far beyond the commonplace ideas of the ancient embroideries, which, perhaps, are more to be admired for the richness of their materials and the labour bestowed upon them than for any merit they possess as works of art." Now, this is the opinion of one who claimed the qualification to direct the embroidery student of her time. It discloses the trend of thought that prompted the production of work which had only a short popularity and now in its turn receives the criticism, no less severe, of a later age. It is a commentary on the fickleness of fashion that in our own day—less than a century since these words were written—very few people can be found to admire the "works of art" described, except for the painstaking technical excellence, so far have we

diverged from the accepted canons of art of that day. *Eheu fugaces!*

But if we assume the part of critic we had better examine our right to it. That is the story of the nineteenth century; a century so crowded with changes and innovations that all track of time is lost, and we are swept along to the accompaniment of buzzing and whirring machinery with a speed which leaves us scarce breath enough to ask "Whither do we go?" even if we give ourselves time to think about it.

The late eighteenth and early nineteenth centuries, which saw the rapid advancement of mechanical processes, brought to textile manufacture a complete revolution by the application to the loom of a system of perforated cards, whereby the warp threads were raised to facilitate the weaving of patterned fabrics. The older draw-loom, on which the warps were controlled by cords or strings operated by the weaver and an assistant, was made to serve the design, its development is based on that; it seems probable that in the earlier stages, at least, of the new process, design became subordinated to the machine. The inventive men of genius were so busy discovering what their machines could do, so intent upon learning the technical requirements in preparing designs to fit the new methods, that their senses were less keen to the question of quality or beauty in the fabric itself.

Looms cannot be kept going without an abundance of thread, and the output of the hand spinner long before the middle of the eighteenth century fell considerably short of

weaving requirements. Almost have we forgotten that until that time, from the earliest days of history, the twist given to the thread was by means of a spindle rotated by hand, and later by the spinning wheel. The quality of this twist, its evenness and tension, were regulated by the sensitive fingers of the spinner as they served out the fibre. It is not known when or where the spinning wheel first came into use; it appears in a fourteenth-century manuscript in the British Museum, but it was not at that time universal in Europe; it is known in England in the sixteenth century. The spinning wheel was first turned by hand, later by a treadle, and finally the "flyer" was a most important addition; a drawing by Leonardo da Vinci shows this device as one amongst his many inventions. At the beginning of the nineteenth century most of the spinning of wool was done by women. A good spinster took great pride in her work; so fine were some of the threads that two ladies, one from Norfolk, the other from Lincolnshire, are reported to have respectively spun each from one pound of wool 80,000 yards and 168,000 yards.

In 1733 Wyatt, on his model spinning machine two feet square only, without a single witness to his performance, spun the first thread of cotton ever produced, so far as is known, without the intervention of the human fingers; in 1744 he was driving his machine by "two or more asses." Following hard upon Wyatt came Hargreaves, Arkwright and Crompton, and from a wheel operating only one spindle, the spinning industry has grown until to-day hundreds of spindles are

rotated simultaneously on one great machine, the principle of hand spinning being still maintained.⁽²⁾

The immediate and inevitable results of the astounding progress in textile manufacture, when once power was applied, was the necessity for other machines and processes, not only to provide textile machinery itself, but to dispose of its enormous output. What a number of occupations are affected to-day by any slump or stoppage in the textile manufacturing trade ! Yet when Joseph Jacquard, on the invention of his net-making machine, was brought before Napoleon I and his minister M. Carnot, he was asked, "Are you the man who pretends to do that which the Almighty cannot do, to tie a knot in a stretched string ?"

One of the inevitable consequences following the swift progress of textile manufacture is the sewing machine, which with its eye-pointed needle and lock stitch goes back only to 1844 and belongs to America. Before that time, however, many attempts to facilitate sewing by mechanical means were made in Germany, France and England, some being successful. In 1755 was invented a needle, pointed at both ends with eye in the middle, to avoid inverting the needle in sewing or embroidery. Whether or not of much service in hand work, later on this form of needle was that utilised in a wonderful embroidery machine, still in use. In 1790 an Englishman who patented a machine for quilting and sewing, chiefly for leather, used an awl for piercing holes, whilst a forked needle made the stitch over a hook which gave the tambour or chain stitch as in embroidery.

In 1807, when tambour embroidery was popular, a "tambouring machine" was made which had many needles. In 1830 a Frenchman used a crocheted needle, which, piercing the cloth, brought up a loop of thread, again on the principle of the tambour embroidery stitch. His machine was chiefly of wood, and eighty of them were used in Paris for making army clothing; in protest, an infuriated crowd burnt the workshops and machinery.⁽³⁾

The sewing machine has three forms of stitch: (1) tambour or chain; (2) double chain; (3) lock stitch, which approximates to back stitch. Separate appliances from time to time have made possible, not merely plain sewing with these stitches, but many forms of decorative work also. There are besides special one-needle embroidery machines, but the marvels of inventive science are those great machines which, with hundreds of needles operating simultaneously, embroider more than a dozen yards at a time. One of these multiple machines is fitted with many double-pointed needles having a hole in the middle, each threaded with a uniform length of thread. The needles are not permanently fixed, but are firmly held ready for action by an appliance comparable to a pair of pincers or clamps—yes! and the human fingers—mounted on a frame which advances and recedes horizontally. A similarly fitted frame lies parallel to the first, with the cloth stretched taut vertically between them. In operation, the cloth is made, on the pantograph principle, to move in the direction required for each stitch; at the same time the horizontal frame carrying the needles moves forward, the needles pierce the cloth, are

released from their “ pincers ” by those grasping them on the other side, which, retreating on their frame, carry the thread through the cloth, to be returned in like manner for the next stitch. This machine actually repeats the hand method of embroidery by the Chinese, but on a multiple scale. The first patent for such a machine was taken out in 1829. It seems remarkable that machine sewing was applied to decorative stitching before to plain sewing.

For threading the double-pointed needles there is a machine which, with almost lightning speed and without aid of human hands, except to place a heap of needles ready for action, cuts the thread to length, knots it, threads the needle, which swiftly moves towards a slowly advancing pin-cushion, into which it finally sticks itself alongside other needles until the cushion is filled. Both embroidery machine and needle threader are uncannily like the human process.

Another machine, later in date, operates by the same principle as the single-needle rotary shuttle sewing machine with the eye-pointed needle, but working vertically with an almost unlimited number of needles and shuttles. Each needle is fed from a spool and pierces the cloth, to meet a shuttle and form the stitch, exactly as with the single-needle horizontal hand-sewing machine.⁽⁴⁾ One remarkable feature of this machine is that, besides embroidery proper, it produces a guipure lace by embroidering the pattern with a thread of vegetable fibre on a cloth of animal fibre, such as silk. The cloth is afterwards removed by a special chemical process, leaving the “lace” stitches as though made by the legitimate method of its class (XCVII).

The principle of these great multiple embroidery machines provides almost unlimited possibilities of pattern and stitch : but neither of these can be changed or in any way modified while the work is in progress ; in this particular the machine has no partnership with the hand. Wonderfully obedient to the will of its designer, its perfectly-fitting component parts move with the precision of human anatomy, and like that by an unseen power ; all to operate one little tool—the needle—whose inventor we know not, nor when, nor where. Some genius, scarcely clothed, almost inarticulate of language, barely alive to man's splendid undeveloped endowments by nature yet instinctively groping to use them, hit upon a simple sewing contrivance which not all the accumulated wisdom of the ages could supersede, and thousands of years later was to quicken the genius of a great scientific age to its utmost power.

The Jacquard loom was invented to weave patterned cloth, but the unlimited scope of its mechanism permits certain forms of embroidery, although much of it passes for weaving. As for fabrics composed of stitches alone, the Jacquard principle is made to serve the purposes of lace making, crochet, knitting and other decorative stitch fabric. It is true that the knitting machine proper belongs to the sixteenth century. Lee, the English parson who invented it, died disappointed and broken-hearted.

This brief but necessary summary serves as a reminder to us that the needlework of the nineteenth century was influenced both for evil and, in due time, for good by

PLATE XCIII

Hanging temple picture, made in Pekin by Chinese for Lamist use. The subject represents the eleven-headed Dhyani-Bodhisattva Avalokita. At the top, the five Dhyani-Buddhas and Buddha Gautama Shakyamuni. In the lower left corner, the contemporary Grand Lama of Pekin. Dated 1783, in the reign of the Emperor K'ien-lung (1736-96). Embroidered on silk fabric, with coloured floss silk threads and gilt and silver paper thread. The stitch mainly used is satin; the circle surrounding the central figure is laid silk with an extremely fine silk cord; also used to outline the cloud forms which are in satin stitch. Other outlines, in the figures, trees and ground, are in silver, metal or gilt thread. Sky blue, trees greens and blues, halos blue, flesh natural, red under robe, blue outer to central figure. There is a brocade border woven with gilt paper and the ritual colours of red, green, yellow and blue. $29\frac{1}{2} \times 19\frac{1}{2}$ inches (p. 328).

Victoria and Albert Museum.

Chinese, 18th century.



circumstances not to be met with at any former period, and its study must be approached from that point of view. We might perhaps at this juncture look back, even though only by examining the plates in this book, mere outline and incomplete as it is, not even representing in all times the picked work of the age. Every known method and material lies before us, ingenious stitch developments wrought by a perfect tool, mechanical aids—slow in growth, yet accelerating. What did the wit of the nineteenth-century man find to accomplish but speed? And it was towards this end that he set his wits to work: to gain speed for every textile process that had preceded him. He was too wise, with the wisdom of the ages, to ignore established principles: he built on them, and where he went wrong was not wholly his fault; before his time the mischief was begun which in the middle of the nineteenth century a small coterie of craftsmen under a great genius whose spirit lived in the past endeavoured to amend.

The lady mentioned in the handbook with which we opened this chapter was before the time of the great expansion of machinery. We do not, however, find her satisfied with what her period offered. Else why did she strike out for herself in material and colour? If her time had fitted, would she have been in the Morris group? Although she may have used machine-spun thread, she did not know the sewing machine, for even at the great London Exhibition of 1851 that new American invention attracted comparatively little of the attention it deserved.

The first part of the nineteenth century was scarcely affected by the mechanical sewing developments which later on crowded one upon another, but the increased output of woven and figured fabrics and the greater facilities for their transport encouraged the fashion for them. This may be a reason for the absence of embroidery in what may be called the "grand style," conceived and executed by the united labours of men and women. Both in Europe and America is observed an absence of really fine needlework amongst the women of leisure, who employed their time in what we should to-day describe as "littlenesses."

In the early years of the nineteenth century hand embroidery still decorated clothing, although the loom was producing in great quantities such trimmings as brocaded ribbons, which, both in plain and vari-coloured patterns, were fashionable. These were, in their turn, sometimes loaded with embroidery: a piece in the Victoria and Albert Museum has upon it naturalistic flowers cut out of cloth and stitched down in swags and bunches. A set of furniture in Chesterfield House is of the best style of embroidery for its purpose of this period. Worked on canvas, it is much coarser than that of the preceding centuries, but the colours are pleasant and harmonious, the design also is well distributed (XCIV).

Another form of single-thread canvas was woven with gimp made by covering a very fine linen thread with tram silk. This being an ornamented stuff in itself, the pattern only was embroidered, leaving the ground of silk canvas unworked. This might be of various colours, maroon, black, white, claret

PLATE XCIV

1. Sofa at Chesterfield House, worked by an ancestress of Viscount Lascelles and bought back into the family at a sale. Worked on canvas in wool and silk. The background is a pale primrose silk, with white silk panels on which are worked bunches of yellow roses; trailing roses of the same colour cover the background (p. 338).

Viscount Lascelles, K.G., D.S.O.

English, 19th century.

2. Handkerchief, of very fine cambric, made for Queen Victoria. Embroidered in two opposite corners with the Royal arms, and in the other two opposite corners with the monogram V.R.E. surmounted by the Royal Crown. Between them on each of the four sides is a bunch of the rose, shamrock and thistle, connected with the corners by a meandering ribbon, with which is tied smaller bunches of the national emblems; the ribbon and emblems are continued in the very finely worked edge. The whole work is extremely delicate and worked in solid embroidery and minute needlepoint lace stitches. Size, 22 ins. square (p. 345).

The London Museum.

English, 19th century.

3. Chair-back, on coarse canvas worked with a bunch of large roses in bright pink Berlin wools with green leaves, the high lights accented with silk and some parts worked with glass and china beads (pp. 339, 340).

Lady Henry Wilson.

English, 19th century.

4. Book-cover, worked by Frances Nelson, on cream-coloured silk canvas with a wreath of flowers on the upper and a branch of apple blossom on the under cover, worked in coloured floss silks, and enclosed in a frame with elaborate corners in shades of gold, the whole neatly bound with dark red leather. $5 \times 3\frac{1}{2}$ ins. each side (p. 339).

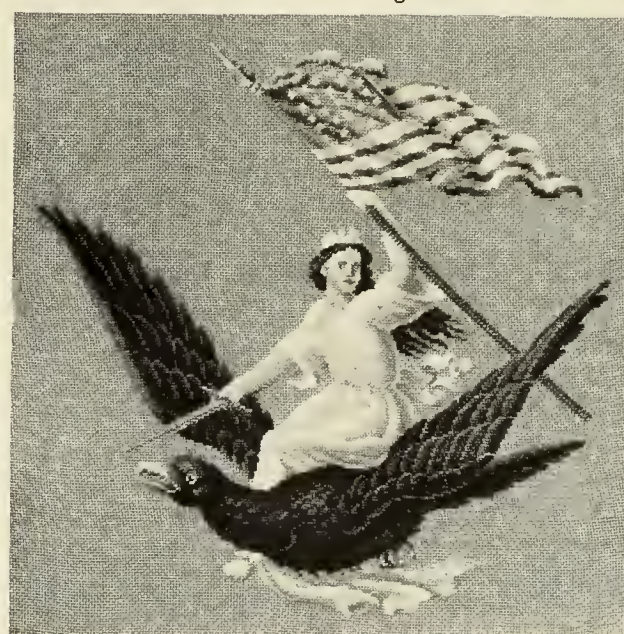
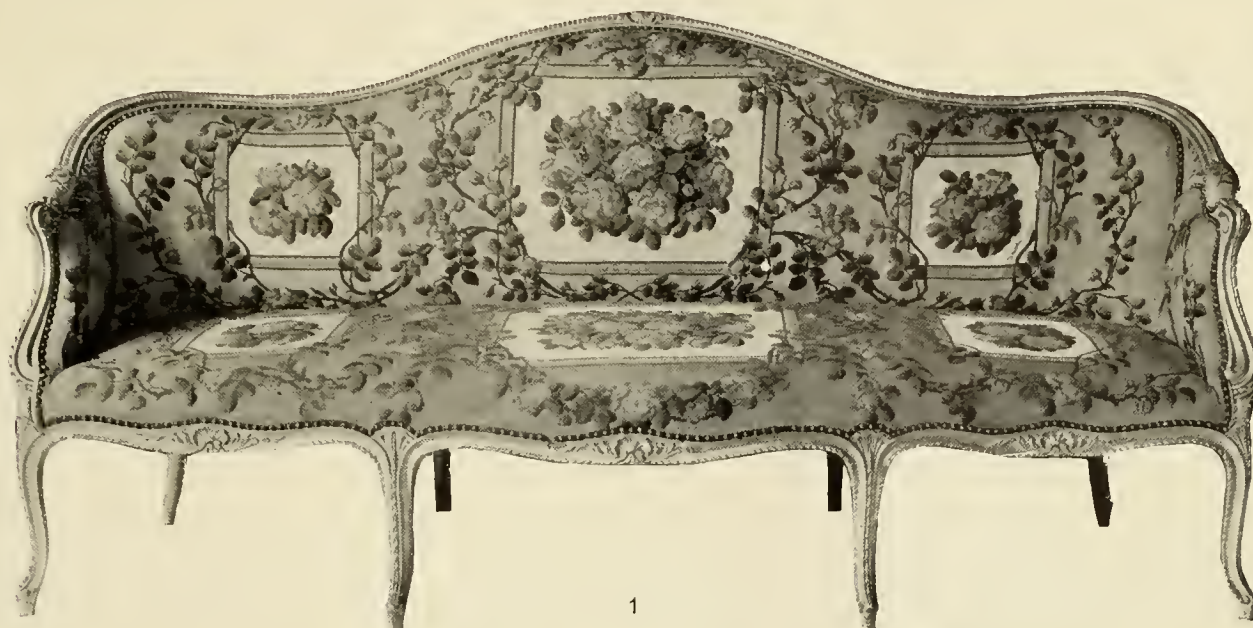
Miss A. Symonds.

English, 19th century.

5. An unfinished panel, on fine canvas worked in wool and silk; dress bright blue, flesh tints natural, U.S.A. banner in correct heraldic colours. 22×18 ins. (p. 339).

Mrs. Guy Antrobus.

American, 19th century.



or primrose ; it even might be dyed to suit personal requirements. The small book-cover (XCIV) is one of these ; it is worked in floss silks with a floral design in the natural colours enclosed in a border, and corner ornaments in gold silk. A very curious form of " canvas-work " is illustrated by a small tray in the Victoria and Albert Museum which has a foundation of wire " canvas " soldered into shape at the edges, then over-sewn with wool ; it must pass amongst the eccentricities of the age.

Canvas as a machine-made product was at first like a tabby-woven linen, but with a round thread stiffened to ensure a perfectly even web. The standardisation of sizes naturally followed, extending also to the threads spun for embroidering upon it. Then followed the double-thread canvas, culminating in the mechanical cross stitch in wool and silk called Berlin wool-work, of which the chair-back and an unfinished panel from America are examples (XCIV). With what pride would this far-away embroiderer work the new device of her country !

Embroidery which goes by the name of " Berlin wool-work," so popular in the nineteenth century, finds few admirers to-day ; but turning again to the lady whose handbook expresses the feeling of the middle of the century, we find her saying that " Berlin patterns have contributed more to the advancement of needlework in the present day, than any improvement that has of late years been introduced into art—not simply from the assistance they yield the needle-woman, but from the demand they have occasioned for

improved and superior materials. . . . England, and next to her perhaps Russia, have profited most by these auxiliaries. The ladies of Sweden and Denmark work a great deal from them; the French, as yet, have used them but little, the old method of drawing the subject on canvas being still much in vogue. Great numbers of these patterns are exported to America and to the various countries of the continent."

Holland, Belgium, Switzerland, Italy, Spain and Portugal also largely bought these most mechanical productions. In 1805 some patterns printed on squared paper were published which, being badly executed, did not meet with encouragement. In 1810 an expert needlewoman prevailed upon her husband, a print-seller in Berlin, to try the market with a series of her own patterns. This venture met with unparalleled success; the prices paid for the first of them on squared paper and coloured by hand varied from three to forty or fifty guineas each. Imagine the exuberant delight of the struggling artists of Chelsea and the Quartier Latin only a half-century or so later if such sums had been paid them for one of their best efforts, and these were merely designs for stitching! The chair-back is typical of the taste of the time: large roses in wool dyed with the raw basic colours of the first aniline dyes (also produced in Germany), high lights accentuated with silk, and sometimes, as in this example, further ornamented with glass and china beads (XCIV).

All varieties of small objects were worked with the precision necessarily resulting from the process, which obliged a careful counting of stitches from the pattern, on

which also the colours were as carefully painted. Berlin wool-work was also used extensively for borders on table-cloths, ottoman-tops and other articles made of cloth; the designs were worked over soft canvas tacked on the upper side of the cloth, the stitches being taken through both materials; when complete, the canvas threads were drawn away or cut off, leaving the pattern in cross stitch on the ground of cloth. Curtains and large covers were also treated in this manner. Berlin wool-work was also popular for copying pictures; well-known subjects in England, such as those of Landseer, were much favoured and sometimes were of so large a size as perhaps to justify the prices paid for the squared and coloured patterns.

The wool for this embroidery was a very soft fleecy kind, the product of merino sheep bred in Saxony. They were first introduced by the King of Saxony in 1765, and again in 1778 when he was Elector of the State. When travelling in Spain the Elector himself chose a flock of sheep and transported it to Stolpen, near Dresden, on the borders of Bohemia. From this time these sheep were gradually spreading throughout Saxony, and when the events of 1815 threw open the continental trade, a regular supply of this wool was available for export. The scorching sun of Spain rendered the wool harsh and wiry, the mild climate of Saxony contributed to the betterment of its quality. English breeders also took advantage to improve their own breeds, as did the French. M. Ternaux imported sheep of the Electoral race, and also goats of Tibet, keeping them in his park at Saint-Ouen, on the outskirts of

Paris, and he it was who manufactured the "french Cachemir" shawls which, in supplying the demands of fashionable ladies, stopped the smuggling into France of those imported from Khirgiz through Moscow and even then sold at an almost prohibitive price. These French shawls were later on actually exported to the East.

Of the useful white needlework, quilting continued; in America especially it was a favourite and necessary occupation. The bedspread (C), worked either quite late in the preceding century or early in the nineteenth, is an interesting combination of quilting, patchwork and appliqué. The designs were known by special names, this one being the "Carolina Lily." The quilt was made by an English lady who went to America in the eighteenth century. It was sent many years ago to her great-granddaughter in England, herself an old lady of over seventy.

To compare with this is a bed-quilt made in 1912 from an old pattern by some women in a Welsh industry at Narberth, Pembrokeshire (C). This industry, long established but, like many others, allowed to lapse, was some years ago revived and met with great success, producing excellent work from existing designs possessed by a number of the workers, which had been handed down through many generations and in most cases put away and forgotten.

Amongst the land-cultivating populations of Europe, where the march of fashion was slower, embroidery of the late eighteenth and early nineteenth centuries maintained earlier characteristics. In those countries where old customs sur-

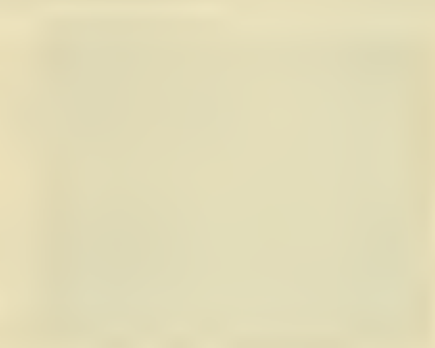


PLATE XCV

1. Russian head-dress, of crimson satin, heavily embroidered with fine gold and silver threads (pp. 347, 350).

Russian, 19th century.

2. Hungarian triangular head-kerchief, in white work and black embroidery. Shows the front decoration with the lace which drapes the forehead between two small panels of blue and white embroidery. The angle at the back has a little foliated ornament (p. 347).

Mrs. Guy Antrobus.

Hungarian, 19th century.

3. Cap, of linen, embroidered with gold and blue silks in satin outline, herringbone, buttonhole and plait stitches; the rosettes in the border have an edging of pulled eyelet holes. The crown has an insertion of woven brocaded galons, one of blue wool and linen, one of red silk with blue, purple, green and rose floral pattern (p. 348).

Miss L. Preece.

Bohemia, 19th century.

4. Cap, peculiar to Turnov, with the pattern of the linen, the ground being covered with a multitude of the tiniest knot stitches—on this example they are grey (p. 348).

5. Back of a Turnov cap, with very fine quilting, the knots in white thread (p. 348).

Bohemian, 19th century.

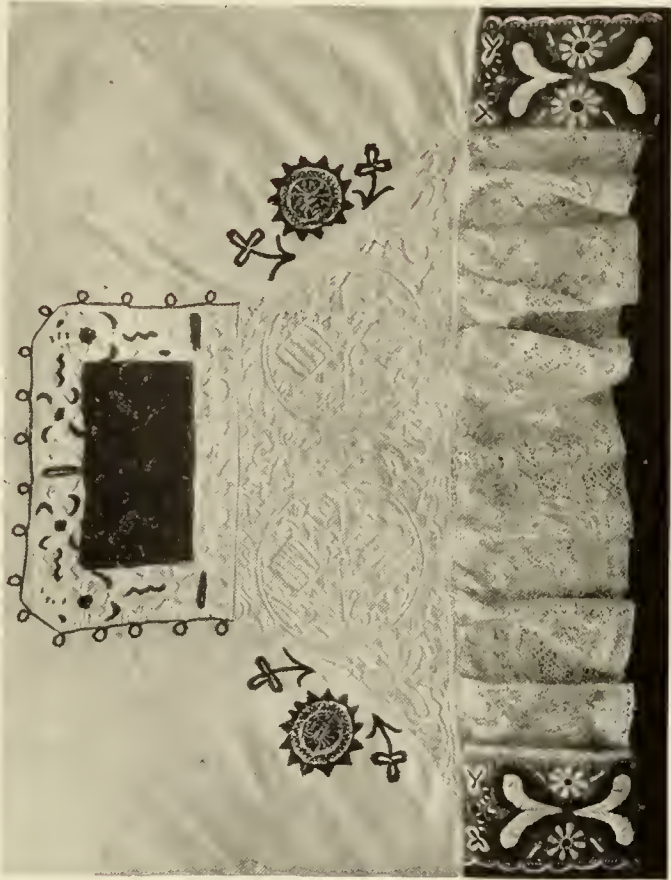
6. Linen cap, embroidered in coloured wools, which embodies ancient patterns and stitches.

Professor Alois Bouda.

Slovakia, 19th century.



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PLATE XCVI

1. Embroidery, formerly part of a bed-curtain from the Cyclades (probably Pholegandros). The curtain appears to have been cut up and made into two pillow-covers and two bed-valances. The piece illustrated belonged to one of these pillow-covers, both of which had come into the possession of a dealer in Athens. The bed-valances which correspond to it were extant in 1907. The linen is very fine, some 80 threads of warp and 70 weft to the inch. The stitches are darn, satin, cross and plait, with coloured silks. Width, $6\frac{3}{4}$ ins. (p. 276).

Mr. A. J. B. Wace, M.A.

Greek, 17th century.

2. Embroidered cuff, in coloured silks, with various stitches, which include those common to the district. Full size (p. 349).

Miss L. Preece.

Moravian, 19th century



vive may still be met, but rarely, some treasure of needlework almost startling in its beauty. Fortunately, some of the best examples have a safe home in national museums, and it is possible to study fully the wealth of stitching and design which characterise the linen embroidery of Scandinavia, Switzerland and Central Europe about this time.

Much of this beautiful work was due to the custom of preparing the furnishings of the home before marriage took place, and in this way patterns were handed down from mother to daughter. In Sweden the wedding shirt which it was customary for the betrothed girl to work for her bridegroom was often as finely embroidered as the royal shirt which illustrates the choicest white needlework of the seventeenth century (LXXI), and moreover was, like that, of fine linen and woven at home; it was also carefully marked with initials and date.

The Norwegian brides of the eighteenth and early nineteenth centuries wore chemisettes with collar, cuffs and front embroidered in cross stitch or darning stitch. Some beautiful ones from Telemarken may be seen in the Victoria and Albert Museum. Linen caps and bodices were daintily worked both in white linen thread and coloured wools. Household linen of all kinds had careful treatment maintaining traditional characteristics.

Scandinavian bed-coverings included quilting. Some late eighteenth-century inventories of families in Finland mention "quilted printed counterpanes" and "padded print" counterpanes; these coverings were not all of "printed calico," but of richer materials, such as damask or silk, the padding

being of wool or cotton-wool; the richer ones might even have silver lace for embellishment. Warm bed-coverings were essential in Scandinavia, and so far back as 1506 a Swedish inventory includes for the guest-chamber, besides bolster, pillows and sheets, a tapestry bedspread and a "ryger." Earlier still, a Norwegian inventory of the middle fifteenth century mentions a ryae as part of the price of an estate. This bed-covering, while in disuse in Sweden and Norway, survives in the ryijy of Finland, and in the nineteenth century is also found there as a floor covering. A sixteenth-century ryijy bore the coat-of-arms of the Duke Johan of Turku Castle, just as over the castle gates still. The ryijy rugs were woven with a pile, the knot resembling the Ghiordes knot; the length of the pile, which might be on both sides, determined its value for warmth, and they were very heavy. They were held in great esteem and served the place of blankets. As with the tapestry-woven fabrics, for which Scandinavia is celebrated, the decoration has similar motives to that of the wool embroidery.⁽⁵⁾

In Denmark it is remarkable that the woven brocade caps worn in the eighteenth century were replaced by those embroidered in silk early in the nineteenth century, owing to the poverty caused by the war. To this was added spangles of silver and silver gilt. From the eighteenth century drawn thread work continued into the middle of the nineteenth. Embroidery on coarse woollen cloth worked in wool had the characteristics of the white work. One of these pieces is dated 1817 and compares with similar work on Plate LXXXIX,

PLATE XCVII

1. Sleeve from a linen blouse, with wrist smocked in red and blue ; the edge is in buttonhole, blue and red alternately (p. 349).

2, 3. Linen wristbands ; the ground only is worked, leaving the pattern in the linen : (2) in various stitches ; (3) is plait stitch with buttonhole edging (p. 348).

Miss L. Preece.

4. Front of black silk apron, embroidered in coloured silks and edged with lace. The waist-band repeats a portion of the lower pattern (p. 320).

Professor Alois Bouda.

Moravian, 19th century.

5. Shoulder-piece from blouse, with key pattern in crimson silk on linen, with pale rose, blue and ivory in the narrow bands (p. 348).

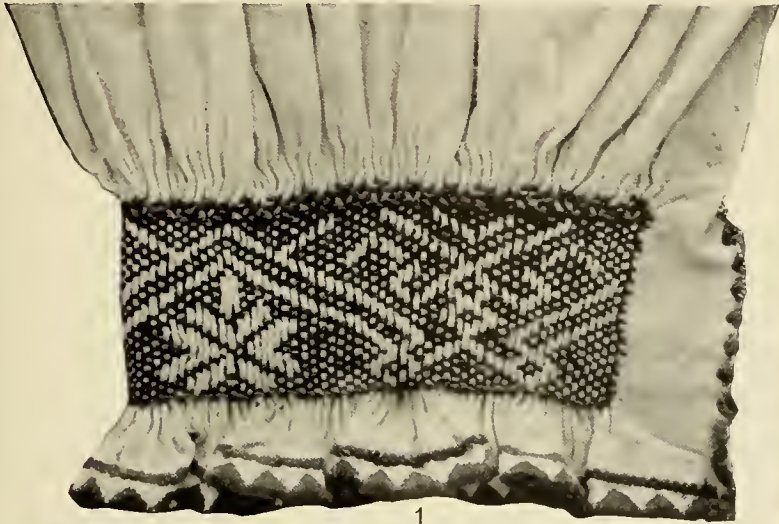
6. Girdle, of very coarse heavy linen, embroidered in black and white linen with an encroaching stitch, and peculiarly typical of an ancient style common to Central Europe from time immemorial (p. 348).

Miss L. Preece.

7. Part of a lace collar, in cotton, first embroidered by the machine on silk fabric, and the ground afterwards removed by a chemical process, as in the duplicated portion above (p. 335).

Herr Fritz Iklé.

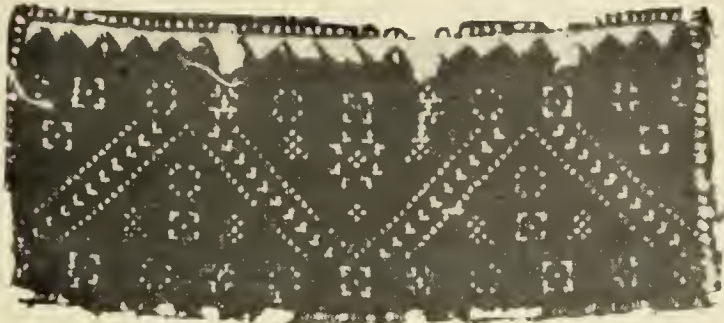
Swiss, 20th century.



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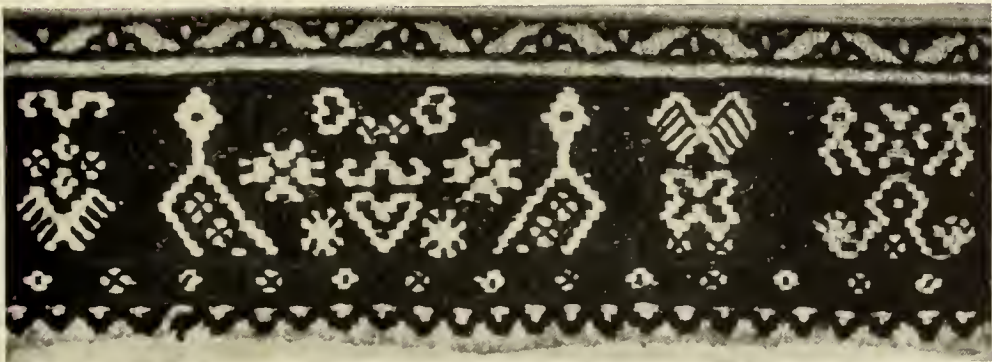
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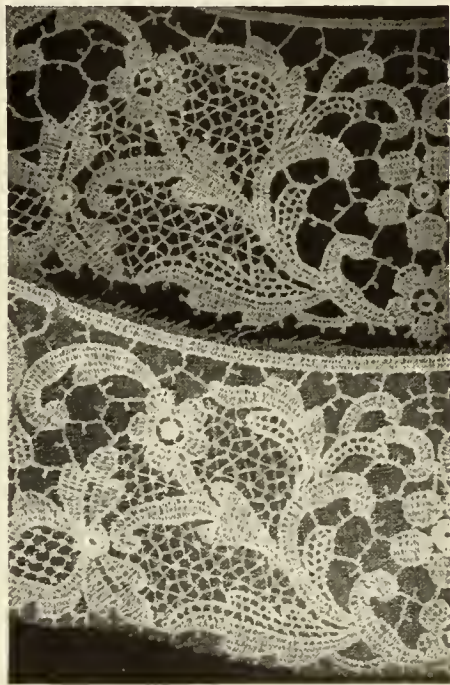
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which is Portuguese. It is claimed that this form of embroidery in wool originated in Denmark, and was copied by other countries ; it is difficult to determine origins ; interchangeable influences scattered this style far and wide and began early.

Switzerland, although having a large export trade in machine embroidery and being the pioneer of this class of work, never dropped hand work. In some parts of the country, even to the present time, it is quite customary to meet herdsmen on the mountains with their short, long-sleeved coats daintily embroidered on cuffs, collars and pockets, red being a predominating colour. Still in some villages there is the pleasant sight of women and girls seated at the chalet door, or near the window, bending over the embroidery frame. The collection of needlework in the Collegium at Appenzell contains very beautiful examples of nineteenth-century and present-day work. In the Kunst-Gewerbe Museum at St. Gallen there is a collection of linen work of the nineteenth century, from that on a very large scale, which dates back to the 1851 London Exhibition, to the very finest openwork on cambric of the present day (CI). Such work finds a parallel in the delicate work on a handkerchief worked for Queen Victoria (XCIV). The Iklé Gallery in this museum is unique in being the collection of a Swiss manufacturer which, as stated in the Catalogue, "was originally begun solely in order that suitable types might be provided for the productions of the looms of the machine industry. An historical interest that was necessarily coincident with this practical aim, however, in course of time so

asserted itself that many specimens were added that, for the time being, were of value chiefly from the historical point of view. Nevertheless, all good types must sooner or later become of practical use to the manufacturer, not only on account of the many-sidedness of his industry, or because of the demands of those rapid changes in the fashions of the day, but also by reason of the appreciation at all times of all that is of established excellence."

Amongst some of the peoples in Central Europe old traditions have been jealously guarded in the past. What is now spoken of as "peasant costume" or "peasant embroidery" is but the survival of national dress which European fashions ousted.

Racial contact produced modifications, but local peculiarities prevailed over a wide area. In the Eastern or Carpathian region and in the South, the survival of primitive characteristics with a mingling of Oriental influences is most marked at the present day, showing itself in the beautiful gay embroidery on linen and leather. Hungary is especially distinguished for the elaborately embroidered skin garments. Very precise conditions prevailed as to the style and decoration of the sheepskin coats worn, with the wool inside, by men and women, the outside being decorated by appliqué in coloured leather, red and green being favoured. The sewing on these garments is of the finest, instanced by the coat which belongs to late eighteenth century (XCI). The long coat worn by men, called the *szür*, in cut resembles the mantle of the Scythian rider on the embroidery from Mongolia

(XII). Its possession marks the well-to-do man. This elaborately embroidered skin coat was a costly but much coveted luxury to shepherds. To stop the thieving practices from their flocks which were prevalent amongst them in order to obtain the means for its purchase (said to equal a year's wages), the wearing of the szür became prohibited to the shepherd class. The Hungarian horse-harness to this day receives the greatest care in its decoration, just as in nomadic times.

Very beautiful was the embroidery worked by Hungarian women with white cotton on black silk in marvellously intricate patterns; it is characteristic of the caps of married women. Head shawls and kerchiefs with elaborate black embroidery on linen were worn, and with as much grace as that of the Russian court lady, which is heavily loaded with gold and silver; for a Hungarian woman carries her head well poised (XCV). Gay colours characterised the costume of young women; red and yellow with slighter mixtures of blue, green and black predominate; the embroidery is bold, and there is great diversity of pattern. Eastern influence in the design is everywhere to be seen; the later Czechoslovakian embroidery is marked by influences from Saxony and Italy. Most of the earlier examples of domestic work belong to the late eighteenth or early nineteenth centuries, and include those of Bohemia, Moravia and Silesia. There are dated examples as far back as the early seventeenth century which disclose traditional characteristics. The Ethnographical Museum at Prague possesses a wonderful collection of

complete costumes, besides lesser examples. There is exquisite openwork in white on linen so completely covered that it is difficult to see any portion of the cloth itself. The head-coverings have great variety, different districts having their particular pattern. A cap peculiar to Turnov (North Bohemia) is of white embroidery on linen; the pattern is in relief, the ground being covered with thousands of the most minute knot stitches which require a magnifying glass to see their structure. Another cap has the pattern slightly quilted (XCV).

A cap of the same shape as those of Turnov is embroidered with coloured silks. In working the one illustrated (XCV) the blue silk was insufficient, and a bad match was made which has been greatly accentuated by the washing of many years; for all that the colour does not seem to be less beautiful! Caps also heavily embroidered with silver and silver-gilt threads were amongst the sumptuous finery. A collection in the Prague Museum has a full range of patterns worked by a woman who still had them in her own possession. The cap was exclusive to married women; some of them favoured drawn or pulled work instead of colour in flat stitching. Head-shawls were most richly worked in silk, some entirely in red, others in black, and they were edged with lace.

The linen chemisette or blouse worn by women was embroidered round collar, sleeves, wrists, on the shoulders and forearm; the diversity of colour and design being wonderful, but, like the many combinations of stitches, very simple: black on white in geometrical patterns, or the ground worked

in black, leaving the linen to show the pattern. Yellow and red were favourite colours, and a rich gold with very effective combinations of black, to which might be added slight touches of other strong colour, always with harmonious effect (XCVI). The same types of embroidery were used for ornamenting men's garments.

It is not to be assumed that all the work was done at home : in most villages there were professional workers. Household furnishings, towels, bed linen and curtains in many stitch varieties on hand-woven cloths occupied many a woman during the winter-time when she had no field work, and harmonised with the furniture carved by the men-folk. There is nothing in England at this time which at all corresponds to this rural needlework except the smock, which generally was the working dress of farm men ; more elaborately embroidered ones were for best wear, one (Victoria and Albert Museum) was made for a Warwickshire man's wedding. Up to long past the middle of the nineteenth century in many market towns these smocks might be seen exposed for sale in clothiers' shops. Many of them were made in the villages or at home ; different localities had their own patterns by which they may be recognised. The same smock was worn by dairymaids and differed only in its adaptation to the female figure. The elaborate and beautiful smocking and embroidery were done in linen thread, but rarely in colour, as on the sleeve of a blouse from Slovakia, which is in red and blue, quite common in the Slovakian smocking (XCVII).

After the middle of the nineteenth century the general

wearing of a national dress tended to die out, particularly in the West. In Moravia and Slovakia it is still met with as a best or Sunday costume, and whole villages turn out on feast-days, such as Whit Monday, in their old costumes (XCV). In Ruthenia the dress remains in more general use. It is in the eastern or Carpathian region that Oriental influence most survives; the Huculs, a very exclusive tribe living at Jasina, the easternmost village in the Czechoslovakian Republic, still have their own distinctive dress, which is worn every day by right of being a Hucul and is exclusive to them.

Russia kept to her old tradition of elaborate embroidery in gold and silver threads. In the workshops at Kieff were made gorgeous vestments for almost the entire Eastern Church. A head-dress which formerly belonged to a court lady is of dark crimson silk with gold and silver embroidery covering most of the ground (XCV). In European Russia linen-work continued to be done in abundance until the Great War, and in appearance was similar to the German and Swiss work. A piece in Bankfield Museum, Halifax, from the Government of Tula, although worked in coloured cottons, has many stitches in common with the work done entirely in white thread. South Russia had fine embroidery in gold thread on muslin.

Of the Far Eastern nations, the Japanese were at this time making those large hangings embroidered all over with designs introducing dragons, birds and other creatures which are sometimes padded and worked in silk and gold threads; the eyes both of persons and animals might be embroidered

or enamelled and covered with glass secured under a frame of raised work, much as the lions were worked on the English fourteenth-century horse-trapper (XXXII). This raised and padded work is used for a very decorative velvet hanging on which is embroidered the story of Jo and Uba, the tree-haunting spirits of Takasago. The two spirits await the return of the messenger cranes, which appear in the distance with the messages tied to their feet. The birds are worked in couched gold thread, the two figures are in bold relief with silk and gold; the great pine tree occupies a large part of the field, and below, amongst the fallen pine-needles, are the rake and broom which the spirits use to gather them up. Near by is a tortoise. (Victoria and Albert Museum.) The backgrounds were sometimes covered with shell-like spirals of cord in close rows; one of these hangings brought to England now drapes the back of a bed. There are two fine examples in the Victoria and Albert Museum, of the eighteenth century, which have the spirals packed close together between great birds and beasts; the whole conception is very boldly worked and outlined with silver thread. Sharply contrasting with these is a hanging of silk gauze with tree-peonies and chrysanthemums growing beside a stream where is a hen, and an alert-looking cock near by. The plumage is finely worked in satin stitch in white and delicate shades of purple, and is imbricated like the stitches on the dragon from Mongolia (XXII); indeed, the whole treatment of both these hangings is that of ancient methods. A pair of symbolic lobsters on a smaller hanging or cover are finely

couched, one in bronze silk solid, the other in gold threads in outline : the couching of the first is with unusually long stitches ; the gold threads are in pairs, not closely couched.

Embroidery was used with painting or "resist" dyeing, and was popular on kimonos, sometimes merely a few stitches being worked in. The loose-sleeved silk kimono may have been derived from the ancient coat of bark cloth of the Ainus. One of such in the British Museum, which probably belongs to this time, is a curious combination of materials belonging to ancient and modern times ; for upon the woven bark cloth is used machine-made cloth and braids (XCVIII). Very little Japanese embroidery can be found in public collections previous to the nineteenth century. One of the oldest pieces is dyed by the "resist" method and partly printed in gold ; the embroidery is in silk and gold thread. It is late seventeenth century.⁽⁶⁾

China was sending to Europe, with painted silk for wall coverings and curtains, satin embroidered with similar patterns for dresses ; and with them also very elaborate tassels having small panels of needlework, such as those from the Pavilion at Brighton, which are now lent to the Victoria and Albert Museum by Her Majesty The Queen (LXXIX). Canton was turning out embroidery which, in design, method and colouring, might compare with that of the eighth or ninth century from Turkestan (XXI). Much of that coming to Europe at this time and in the preceding century was done by Cantonese embroiderers, who worked entirely for the European market. There was great similarity between the

PLATE XCVIII

1. Coat, of bark cloth, worn by the Ainus, striped light brown, white and black, the embroidery in silk and cloth appliqué purple, blue, gold, stitched down with close rows of chain stitch and a fine cord. This probably is a development of the ancient robe of the Japanese (p. 352).

British Museum.

Ainu, 19th century.

2. Indian jacket, purple silk embroidered with cream silk in satin stitch, worked by Chinese in Northern India (p. 357).

The Lady Violet Crawley.

Indian, 19th century.

3. Chinese hunting-coat, from the late Emperor's household, embroidered on blue gauze in polychrome silks and laid gold threads (p. 355).

Miss Alice N. V. Johnson, M.D.

Chinese, 19th century.



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designs and those of the Chinese wall papers which also came to Europe ; the Spanish and Dutch merchants imported wall papers from China in the sixteenth century : they were coming to England in the seventeenth. In both wall papers and embroidered hangings, as with pottery, flowers and birds formed the chief motives in the designs and were generally symbolic.

The infinite patience of the Chinese embroiderers is most remarkable in the extremely fine work, and they used a variety of stitches, satin being the most common. So minute is some of the needlework that only a magnifying glass can disclose its full perfection. The material was stretched upon a frame and the design was drawn upon it. In the finest embroidery both sides are alike, and two workers are employed, who sit either side of a vertical frame and push the needle through the material from one to the other. (The same appearance is obtained in Western work, but by a different method of stitching, for military and other flags and banners of silk which, being attached to a staff, are seen equally on both sides ; lettering on the reverse must, however, be embroidered separately and applied.) Hanging pictures, both of the eighteenth and nineteenth centuries, have landscapes with trees in blossom or in fruit, birds and sometimes figure subjects. Some of them have the artist's name and also are signed by the embroiderer.

The embroideries of China for the foreign markets are limited in their expression of the decorative feeling of the Chinese, which reached its highest in the symbolism which

fixed the character of Imperial ceremonial and was exclusive to it. Even so far back as the eighth century, Chinese merchants were forbidden to export "precious and rare" articles. The Korean marble figures of the fifteenth or sixteenth century, of which there are two in the Victoria and Albert Museum and two in the British Museum, display the symbolic treatment of embroidered textile of which some forms are familiar in the actual fabric of later times.

The full range of the ancient traditional "Twelve Ornaments" was exclusive to the Emperor; one of these symbols is that of Fu, a mark of distinction, and also a synonym for "embroidered": in form it duplicates two repeats of the key or fret pattern.

In the Victoria and Albert Museum a cover of red satin was evidently worked for a wedding; it may have formed part of the trousseau for the bride of the Emperor T'ung Chih (1862-74); the emblem of wedded bliss (shuang hsi) or "double joy" occupies the chief position in the middle; over it is the flaming jewel (good omen) pursued by the Imperial five-clawed dragon, and balancing the composition is a gorgeous phoenix, the emblem of the Empress; the ground is covered with peach and other blossoms emblematic of long life and learning; the peony issuing from the beak of the phoenix signifies high rank as well as Spring.⁽⁷⁾

The sumptuary laws which laid down the conditions attached to official robes determined their decoration according to rank. In the eighteenth century, during the reign of Ch'ien Lung, the embroidered ceremonial robes of the Emperor and

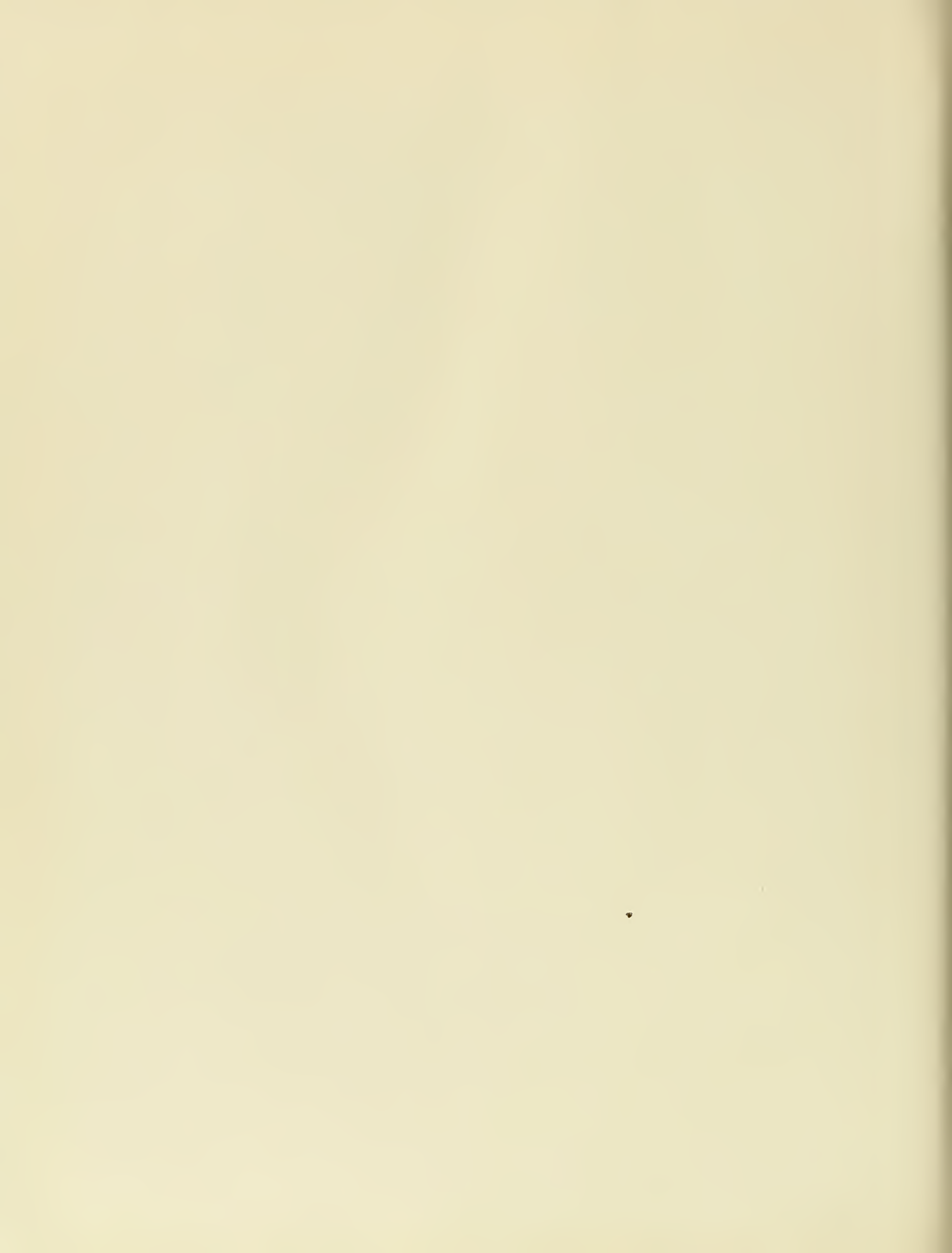
PLATE XCIX

Needlework picture in fine coloured silks on linen, the subject being Sir Edward Burne-Jones's "Star of Bethlehem" (see his cartoon for the tapestry, in the Victoria and Albert Museum). The treatment of the ground, which gives an excellent feeling of atmosphere, is obtained by very fine "stippling" stitches; the flesh is in solid shading worked very minutely with hair-like silk; the drapery is treated conventionally with ordinary shading. The ground is green, much unfinished; the robe of the Holy Virgin, blue; the Angel, greenish blue; the "Wise Men," green, blue and red. This fine example of the period is the bequest of Miss E. M. Turner, who was the embroiderer, but it is not completed. 24 × 17 inches (p. 363).

Victoria and Albert Museum.

English, 19th century.





Empress and their Court for the different seasons of the year, were re-modelled on the old conventions. Of the Imperial robes in the Victoria and Albert Museum, one is of green satin worked in coloured silks and gold thread, the collar and cuffs are of dark blue satin; it is lined with pale blue silk damask.⁽⁸⁾ Another robe of yellow silk is lined with fur—grey squirrel and ermine for winter wear. The official description of this robe generally answers for all: “Celestial dragons pursuing flaming magic jewels amid clouds; five of the ‘Twelve Ornaments’ (Shih êrh Chang); the Eight Buddhist Felicitous Emblems (Pa Chi Hsiang); and bats (fu, homonyms for happiness). Below is Meru, the sacred mountain of the Buddhists, rising from the sea, amid which appears a selection of precious objects, such as branches of coral, jewels and lucky (ju-i) sceptres.”⁽⁹⁾ Both these robes are of the eighteenth century. A blue gauze hunting-coat of the nineteenth corresponds to this description, but in more restricted form (XCVIII).

The wonderful manner in which symbolism is made to fit the decorative scheme is one of the marvels of Chinese art. Our readers may find some amusement and instruction in seeking these underlying motives on a nineteenth-century embroidered robe (Victoria and Albert Museum) which bears the brand of the Treasury manufactory and was probably worn for worship in a Taoist temple. Its decoration is thus officially described: “The Creative Monad (Tae Keih—‘Great All’), divided into the yang and yin (male and female) principles enveloped in rays; the eight Trigrams

(Pa Kua) within roundels enclosing pairs of fishes (Yü, the Buddhist emblem of fecundity); bats, musical stones, coins, pomegranates, bamboo foliage and lotuses, prunus blossoms, orchids and other flowers; bats in flight; and cranes flying amid clouds and carrying in their beaks peaches, or stems of fungus, peony, narcissus or olea fragrans. On the border are the blue dragon of the East, the white tiger of the West, Mount Meru, peonies, butterflies, bats, lucky (ju-i) sceptres and canopies surmounted by the flaming jewel of Buddhist Law.”⁽¹⁰⁾

One word may be given to the marvellous Chinese tapestries of which so many Imperial robes were made. So fine are these that the pattern was woven into the warp threads with the needle, silk and gold threads being used; the gold when woven in alone has a rich solid appearance as in embroidery.

The marvellous skill of the Chinese spinner, weaver and embroiderer is instanced by a cover which has a romantic historical interest. The ground of this sumptuous piece is a beautiful iridescent green produced by weaving with a thread made of fragments of the humming-bird's breast-feathers twisted with a hair-like thread of silk for core. Upon this are embroidered roundels with dragons pursuing jewels, and powdered irregularly between them are sprays of flowers and fruits in many varieties, from the gardens of China. It presents the effect as of a gorgeous lawn jewelled with flowers. The borders were woven in brownish gold, with fret pattern woven in it of bright gold. This cover was taken in the Chinese war of 1860 at the sack of the Royal

Palace of Pekin, and was used by a young English officer folded up to cover his horse from the night cold. The officer left it on record that, in the confusion of flight from the Royal Palace, the floors were strewn knee-deep with the richest treasures of pottery and bronzes, besides magnificent woven and embroidered fabrics. This wonderful piece of work, which may be of the eighteenth or nineteenth century, has recently gone to an owner in the United States of America. The influence of Chinese embroidery in India is instanced in the little jackets of silk (XCVIII).

Of the Indian embroidery known as Chikan work done on muslin, cotton or pina cloth made from pineapple-tree fibre, there are examples (Victoria and Albert Museum) which show the wide treatment and characteristics of different parts of the country. The stitches most in use are satin, button-hole, darning, knot and drawn work. Some of this muslin work (Bombay) was exhibited at the London Great Exhibition of 1851, and this included an appliqué of cotton as part of the pattern.⁽¹¹⁾ The finer Chikan work was used for orders from England and France; embroidered muslin work done by European ladies was reproduced, and it was as much used for infants' clothing as for that of ladies. This work was in some parts done by women and children, but men also worked at it in the towns.

Just as remarkable as is the nineteenth century for the advance of machinery, bringing the collapse of the apprenticeship system, the decay of small industries in which the workman practised his whole craft, and, more gradually, the decline

of home handwork, so is it for the development of State education expressly to improve design in machine products and to cultivate public taste. To appreciate the place of needlework to-day, some retrospective survey is necessary of this field of education in Europe, during the last half of the century.

The first step taken in England was the establishment in 1837, on the recommendations of a Select Parliamentary Committee, of a "School of Design" at Somerset House. This Committee had been formed "to enquire into the best means of extending a knowledge of the Arts and of the Principles of Design among the people, especially the manufacturing population of the country." Other schools quickly followed in certain manufacturing districts, Birmingham, Manchester, Glasgow, Paisley and others, until some seventeen existed in 1842; thus were the foundations laid for the whole of the State-aided art schools now existing in this country. The great International Exhibition in London, 1851, gave an important impetus to the scope of this education by the establishment in the following year of a Public Museum at Marlborough House with objects purchased by the Government at the exhibition, and others removed from the School of Design at Somerset House.

This was the first museum of the kind to be established in Europe; it is therefore worth while to quote the Report of the Department of Practical Art. "Such a collection of specimens which should illustrate progress and the highest excellence attained in manufacture, both as to material, workmanship and decoration, had long been a most desirable object,

United States

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PLATE C

1. Portion of a quilt, with patchwork and appliqué in red, yellow and green calico on white cotton. The pattern is known as the Carolina lily. 9×7 ft., 3 ft. 3 ins. \times 2 ft. 9 ins. shown (p. 342).

American, 19th century.

2. Portion of silk quilt, made in the Narberth Industry, Wales, from an old pattern 5 ft. 7 ins. \times 5 ft. 2 ins. Not quite a quarter shown (p. 342).

Mrs. Guy Antrobus.

Welsh, 20th century.

3. Hanging, of very beautiful heavy ribbed silk shot with various delicate colours, giving an opalesque effect. On this is applied a pattern of trailing flowers and birds, composed of old pieces of silk which are arranged as required to suit the motives, e.g. a bird is formed by joining different coloured silks to suit the colours of plumage, the detail being superimposed with embroidery with quite good effect. Size of hanging, 6 ft. 6 ins. \times 4 ft. 3 ins., of which 3 ft. 6 ins. \times 2 ft. 3 ins. is shown (p. 372). (See Plate LII.)

Mrs. Robert Leatham.

English, 19th and 20th centuries.

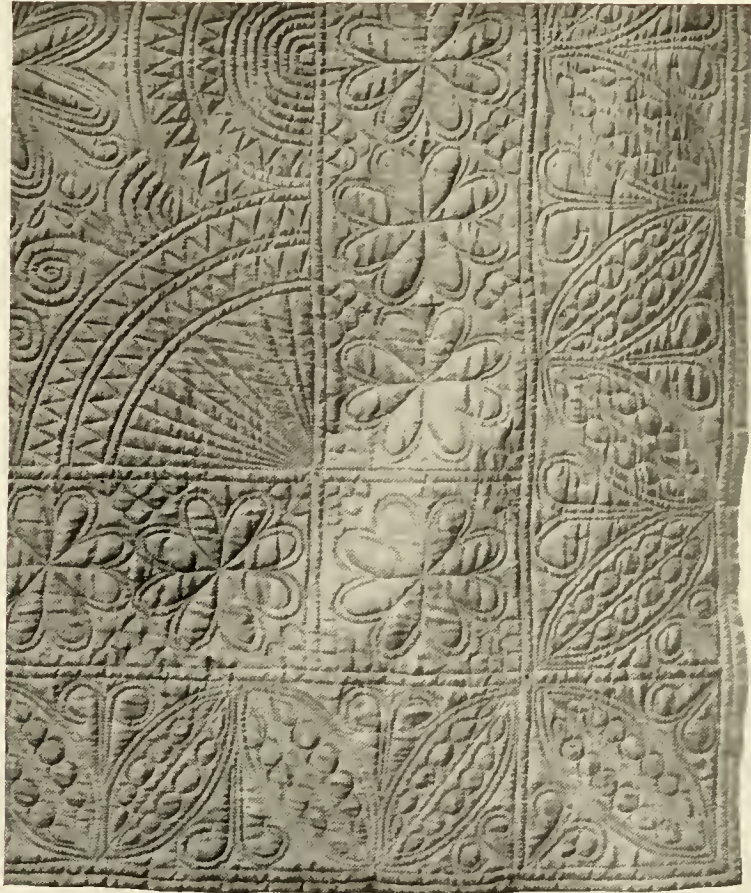
4. Portion of quilt design, much enlarged from a pillow-bere of "black and white" sixteenth-century period formerly belonging to Viscount Falkland. It is worked in crewel wool, red, green and blue, giving a predominating effect of purple. It was destined as a family quilt, and some of the leaves are inscribed. An inscription runs round the inner border, each letter being contained within a triangle. The quilt is 9 ft. square, of which rather less than a quarter is shown (p. 372).

Lady Balfour.

English, 20th century.



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and considered indispensable to instruction. Indeed, it presents probably the only effectual means of educating the adult, who cannot be expected to go to school like the youth, and the necessity for teaching the grown man is quite as great as that of training the child. By proper arrangement a Museum may be made in the highest degree instructional." It is interesting to note here that during the same year a petition which was presented to Prince Louis Napoleon Bonaparte, President of the French Republic, praying for the "Establishment in France of a Museum of Fine Arts as applied to Industry," related how "quite recently a Museum of Ornamental Art had been solemnly inaugurated by Her Majesty Queen Victoria."

In the Speech from the Throne the following year Her Majesty said: "The advancement of the Fine Arts and of Practical Science will be readily recognised by you as worthy the best attention of a great and enlightened nation. I have directed that a comprehensive scheme shall be laid before you, having in view the promotion of these objects, toward which I invite your aid and co-operation."

The year following the establishment of the museum at Marlborough House, the School of Design was moved there from Somerset House as a "National Training School of Art," and two years later both school and museum were transferred to temporary buildings at South Kensington on ground purchased by the Government from the Royal Commissioners of the Exhibition of 1851.⁽¹²⁾ The enormous profits accruing from the exhibition were, on the recommen-

dation of the Prince Consort, President of the Commissioners, set aside for the promotion of Science and Art, and the Commissioners acquired over eighty acres of land lying between Hyde Park and Brompton Road to be devoted to that purpose. To-day both museum and training school exist on the same site, but in more substantial buildings, and are known as the Victoria and Albert Museum and the Royal College of Art. Amongst other educational buildings now occupying the estate are the College of the City and Guilds of London Institute and the Royal School of Needlework. These four educational institutions considerably influence the needlework of the present time. The Government recognised in their scheme, as was already done in France, the necessity for some early training, and special inducements were offered in elementary schools where drawing was taught, one of them being (1857) an increase in the salary of those teachers who had passed examinations in drawing. However we, in an age of experimental methods of education, may scoff at the teaching prevalent in those early days both in the elementary and art schools, we at any rate recognise the whole movement as an expression of uneasiness with existing conditions and an organised attempt on the part of the State to ameliorate them.

While these State educational movements were proceeding, arose that other movement which was to have far-reaching influence, not only on manufacturers but on art education generally. In 1853 a youth of nineteen became an undergraduate of Oxford University, destined for the Church as a calling. During a holiday visit to the

PLATE CI

1. Sampler, of white linen; the embroidery is worked with linen thread (p. 374).

Miss A. Lupton.

English, 20th century.

2. Portion of a handspun and woven linen counterpane, embroidered in pulled and drawn stitches. The linen is somewhat coarse, 34 threads to the inch both ways. Designed and worked by Mrs. Newall, Fisherton Delamere. 5 ft. 6 ins. \times 5 ft. 5 ins. (p. 366).

Victoria and Albert Museum.

English, 20th century.

3. Corner of handkerchief, of very fine cambric, in drawn work and reticella with needlepoint and darning stitches. The solid parts are in satin stitch. This is a specially fine piece, done expressly for exhibition (p. 345).

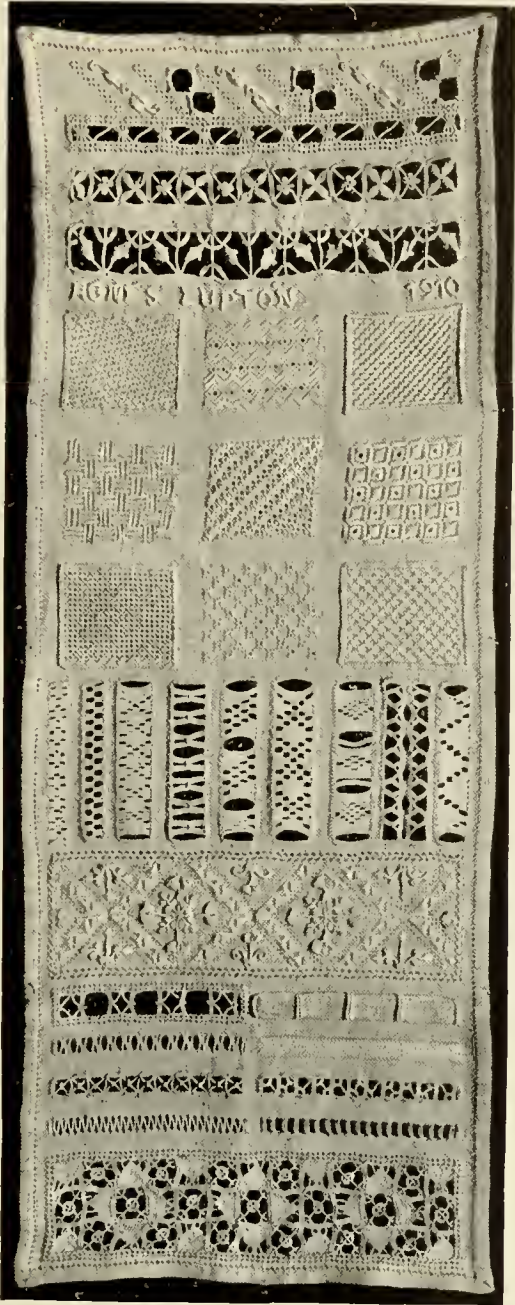
Kunst-Gewerbe Museum, St. Gallen.

Swiss, 19th century.

4. One of the corner devices from a linen coverlet worked for the Countess of Harrowby by Belgian refugees during the War. The design is that of a series of panels formed by openwork; the corners are filled with four shields, two of them bearing respectively the monogram F. R. and the British coat-of-arms. It bears the dates 1914 and 1919. In an oval medallion is inscribed: "Presented by some of the Belgian Refugees who occupied Sandon Lodge during the Great War from October 1914 to April 1916" (p. 369).

The Countess of Harrowby.

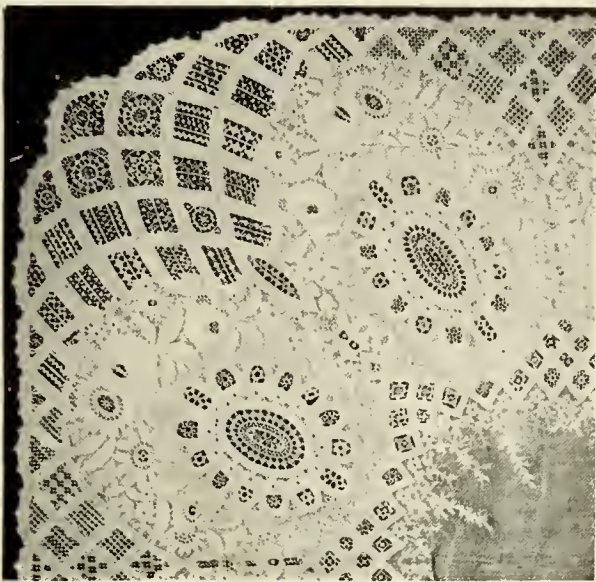
Belgian, 20th century.



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cathedrals of France, the wonder of mediæval craftsmanship set him on his life's mission, not to preach the gospel of truth and righteousness from the pulpit, but by the labour of his hands. No priestly vestment ever covered a more ardent advocate of truth than did the blue blouse which William Morris chose as his working dress. In 1859, at the age of twenty-five, he married, and his difficulty in getting furniture, even a candlestick, to satisfy his taste, finally determined his career as a craftsman. At the International Exhibition in London, 1862, the work exhibited by the group of artists and craftsmen he had gathered around him obtained two awards with favourable comments from the judges. So different were the colours in the stained-glass work from those of the time that manufacturers raised a protest against the judges' decision, declaring that the glass used was old glass.

When Morris turned his attention to textiles he was again up against the question of colour, but his first experiments in dyeing were for embroidery silks. Coal-tar dyes, known as "aniline," had been brought into use in 1858. In 1893 Morris says: "Of these dyes it must be enough to say that their discovery, while conferring the greatest honour on the abstract science of chemistry, and while doing great service to capitalists in their hunt after profits, has terribly injured the art of dyeing, and for the general public has nearly destroyed it as an art. Henceforward there is an absolute divorce between the commercial process and the art of dyeing. Anyone wanting to produce dyed textiles with

any artistic quality in them must entirely forgo the modern and commercial methods in favour of those which are at least as old as Pliny, who speaks of them as being old in his time."⁽¹³⁾ Needless to say, therefore, that William Morris's colours were based upon the older methods of dyeing, and he obtained a good range of them. Nevertheless, he did not refuse the newer inventions when they could serve his purpose; for example, when he began textile pattern weaving it was on a hand loom fitted with the Jacquard appliances, but he had first made himself conversant with the principles of weaving itself, having taught himself to weave on a toy loom bought of a street hawker. His earliest experiments in embroidery seem to have been in wool on serge, perhaps for the want of more satisfactory materials which he afterwards developed when he had experimented successfully in the dyeing of silk. Naturally with the use of silk came metal threads and more sumptuous treatment.

On one occasion, in a comparison between designing for embroidery and for carpet weaving, Morris said: "As its technical limits are much less narrow than those of the latter craft, it is very apt to lead people into cheap and commonplace naturalism: now indeed it is a delightful idea to cover a piece of linen cloth with roses, and jonquils, and tulips done quite natural with the needle, and we can't go too far in that direction if we only remember the needs of our material and the nature of our craft in general: these demand that our roses and the like, however unmistakably roses, shall be quaint and naïve to the

last degree, and also, since we are using specially beautiful materials, that we shall make the most of them, and not forget that we are gardening with silk and gold-thread; and lastly, that in an art which may be accused by ill-natured persons of being a superfluity of life, we must be specially careful that it shall be beautiful and not spare labour to make it sedulously elegant of form and every part of it refined in line and colour.”⁽¹⁴⁾

With these guiding principles the group of brilliant young artists in their several ways influenced much of the best needle-work of the time. They re-established embroidery on a large scale in the grand manner, and it took its place with the smaller tapestries. They favoured classical and allegorical subjects, and worked from cartoons prepared by Sir Edward Burne-Jones and others expressly for their place and occasion, thus raising embroidery once more to its legitimate and honourable place in the domestic arts after some years of degradation. In houses which were decorated and furnished by the Morris group, embroidery was of importance in design, and it occupied the leisure time of the ladies of the household over a long period, sometimes many years, during which time the general decorative scheme was incomplete. Typical of the silk needle-work is a small picture which has lately by bequest come into the possession of the Victoria and Albert Museum. A copy of Sir Edward Burne-Jones’s “Star of Bethlehem,” it is so characteristic of the influences of the time that it could not be mistaken for any other period. Its unfinished condition gives to it an added value for students (XCIX).

We can scarcely estimate at this time the influence of Morris and his circle on the crafts, not only in England. Here was a scholar of Oxford, who, in those days of hide-bound tradition, would have had little opportunity for investigating workshop methods from an amateur, let alone from a commercial, point of view. Yet he set on foot the chief foundations for the education of the men who, in the present day, are indirectly responsible either in the schools or through their building and furnishing for the maintenance of taste; for besides his own workshop practice, William Morris acted as lecturer, examiner and adviser to the art schools and assisted those in charge of our national treasures. All this to an extent not perhaps to-day sufficiently known or appreciated. Where shall we find his prototype? Nowhere save in the poet-craftsman of the Middle Ages.

A further evidence of the reviving interest in embroidery during the latter part of the century was that of the establishment in London of a School of Needlework, which, beginning in 1872 with the efforts of a small group of cultured women, developed later into a larger organisation known as the Royal School of Needlework. In the beginning was favoured the reproduction of English embroidery of the seventeenth century, a fact significant of the sensibility to the poverty in ideas at the time and also of an awakening appreciation for the work of past days. This school had a rapidly growing influence through the teachers it sent forth, not only in our own country, but also to America.

Out of the educational activities of the latter part of the

nineteenth century—slow or unattainable as some of them may seem to have been—has come a closer union between theory and practice. In England, the place of applied design is established in schools of art where the practice of embroidery is now taught as an essential to its design. In Europe, trade schools have been established to meet the deficiencies of loss of apprenticeship.

Although Hungary, perhaps, was ahead with compulsory attendance of apprentices at the Technical School at Budapest a century ago, France led the way with its apprentice school at La Villette in 1882, and others followed. The French recommendations at that time state that through the virtual abolishment of apprenticeship, the specialisation and subdivision of manufactures from the introduction of machinery, “the number of skilful and intelligent workmen in all branches of industry and art manufacture has decreased, and that the standard of technical knowledge has been lowered.” Of other European schools included in a report two years later was the Royal Weaving School at Crefeld with over forty looms, where not only spinning and weaving were taught, but needlework and embroidery also; there, too, were books of patterns of all countries from the tenth to the nineteenth centuries for the use of those in training there.

In Switzerland, where the trade in machine embroidery was of great commercial value, were technical schools such as those at Winterthur and Zurich. At the Munich Industrial School were taught embroidery and needlework with design. Under Austrian rule technical schools were established, which

included lace making and embroidery, some of these being situated in mountainous districts, not easily accessible ; their objective partly was the training of a rural population practically snowed up during winter-time. These State-controlled organisations are amongst the influences which are felt in European trade work of to-day, and we therefore need no excuse for dwelling, even so briefly, upon what must be recognised as a concern of the public, though it must be admitted that the public is slow in the recognition of its responsibilities and not too eager to make use of the privileges which the present age offers.

Not less important are those organised voluntary movements which set on foot a crusade for the revival amongst rural folk of home crafts. The industries thus formed, such as those in Wales (of which Narberth, already mentioned, was one), Scotland, Ireland and in England, specially some northern counties, revived the almost extinct or failing crafts of hand spinning, wool and linen hand weaving, lace making and needlework. The Home Arts and Industries Association was amongst the early pioneers in England, being established in 1884. The fine work of single individuals lives still in such industries as that of Fisherton Delamere, so great was the inspirational influence of its founder, Mrs. Newall, herself a cultured and expert needlewoman. Some of the best linen work of the twentieth century has been made there and will compare with the best of its kind of any age (CI).

In other European countries, no less than in England, similar organisations were formed to revive the practice of

lace making and embroidery and to restore them to their former place amongst the domestic arts. Italy was to the fore soon after the middle of the nineteenth century—the date of the first school was indeed coincident with that of the Royal School of Needlework. Like that, its initiation was due to the efforts of cultured people and the patronage of Royalty. Queen Margherita was more than a patron: she was herself amongst the early and most eager students. The main objective of the small schools and classes in different parts of Italy was to train girls and women who were occupied in household or field work, in order that leisure time might be used with pleasure and profit. By the encouragement of characteristics peculiar to individual districts, much of the traditional embroidery has been revived. For marketing purposes, societies were formed, such as the *Industrie Femminili Italiane*, which was established in Rome in 1904. Some of these societies work on a co-operative basis. At the ordinary fairs, even in districts not yet much frequented by tourists, quite good embroidery is offered for sale and bought by local people.

In America also, where embroidery, so popular at the end of the eighteenth and into the nineteenth centuries, had fallen into disuse, a revival took place towards the end of the nineteenth century. The outcome of an exhibition sent to the Centenary Fair at Philadelphia was the formation of the Society of Decorative Art in New York City, which spread throughout the United States. This Society employed English teachers, who developed the work on English lines.

From that time, through the formation of other societies, of which the Needle and Bobbin Club is one of the most active, American women have never ceased from their interest and industry.

Important European influences went to America through a religious community founded in Germany, some of whose members migrated to America and established themselves in Pennsylvania. About the middle of the eighteenth century the Moravian Sisters opened their school at Bethlehem, Pennsylvania, where they taught "tambour and fine needlework" to the girls as an "extra," and this influence spread. The teaching embraced most of the popular European forms of needlework, from exquisite fine white work and silk embroidery in satin stitch on clothing, to the ribbon work and pictures of the late eighteenth century which went on to the nineteenth. Exquisite white work of the early nineteenth century is to be found in infants' caps which equal the most delicate European work of the same kind. When Berlin wool-work reached America, its effect was, as in England, to supplant the finer and less speedy needlework. Then came the decline.⁽¹⁵⁾

When the war came in 1914, all this pioneer work was arrested, amongst other obvious reasons, for the shortage of material.

A fact of interest and of great psychological import is the immense remedial value which embroidery was found to have amongst the wounded sailors and soldiers during convalescence in hospital, especially for the many sad cases of mental

and nerve shock. Schools were started where men, crippled or otherwise unfit to return to former occupations, could be further trained as embroiderers. Quite a number of permanently disabled men were enabled afterwards to earn a living thereby. The Commemorative Frontal for St. Paul's Cathedral was worked by disabled sailors and soldiers; this is in silk and gold threads. France had like good results from similar experiments.

It need not be thought that all these erstwhile warriors accepted their new and unfamiliar work with a patient endurance of a hard fate. It had been found before the war that many men, some in affluent circumstances, had sought and found in embroidery rest and distraction from the anxieties and burden of political or official life, and they became no mean adepts at the game of playing with colour and pattern, much to the gain of their own household furnishings. Amongst ecclesiastics, too, are some who have become skilful in embroidery to supply the requirements of their church, and who also work their own vestments.

During the Great War some of the landed families in England gave up their houses for the benefit of Belgian refugees, and at Sandon Hall is a coverlet in white linen embroidery worked by a group of Belgian ladies to express their thanks for the hospitality they received there (CI). This contribution from a number of refugee women in the twentieth century found a companion at Sandon Hall in a carpet which was presented to Lord Dudley Stuart (the champion of Polish refugees in England, 1839) by the ladies of

Poland and has a dedicatory inscription in Polish: "The sisters of the exiles to their Protector." It bears the arms of the Kingdom of Poland quartered with those of the Grand Duchy of Lithuania, surrounded by the White Eagle and the Crown of Poland and wreathed with the civil oak and the military laurel. The twenty-seven ancient provinces of Poland and Lithuania are each represented by their respective escutcheons, which were worked in separate pieces by ladies residing in different parts of Poland. When finished, these were sent to Posen, where they were joined together by some ladies of that city and added to the other portions with a border. When complete, the carpet was sent to London, and there on May 16th, 1846, at a great public dinner given in his honour, it was presented to Lord Dudley Stuart in the name of the ladies of Poland. These are two most interesting and valuable records of international amity to hand down in needlework.

After the war came the reconstruction problems, and they remain with us. On the one hand there are the manufacturers with their great machines endeavouring to recover lost ground; whose objective must be quantity, although there may be, and often is, a desire for quality too, which indeed pays in the long run. But even when quality is put first, the product is soulless, like the machine which produces it. At the best the manufacturer must give what the public will buy, or his machines are useless; and education thus far has not sufficed to give the public the right sense of choice. "The public is enormously receptive, accommodating, docile and imitative, especially in its desire to be in the mode. It

PLATE CII

Panel of altar frontal, embroidered with polychrome silks and gold threads. The motive is symbolic. The centre panel is significant of the World of the Spirit ; the Archangel Michael is represented seated and holding the triangular symbol of the Holy Trinity, the background being of gold metal. Surrounding this is a border with the vine upon a blue ground, symbolic of the World of the Soul ; it stands also for the wine in the Holy Eucharist. An outer border with green ground symbolises the Material World ; upon this are seven ears of corn, symbolic of the seven Gifts of the Spirit, the seven Days of Creation, the seven Churches and other elements in symbology having the same numerical significance. Upon the earth is also placed the Cross, symbolising some of its aspects—the descent into matter, the creation of the world, and the balance of opposites. Upon the green ground is also embroidered a design which, in gold, symbolises the divine influence upon the earth. 27 × 22 ins. (p. 374).

Mrs. Guy Antrobus.

English, 20th century.



will make any sacrifice physically and mentally painful, it will go to any lengths in making an exhibition of itself, if it is assured that it is the thing to do. In spite, however, of the things it will accept because it is the fashion, the most outrageous of them are comparatively short-lived.”⁽¹⁶⁾ There is a craze to follow the latest novelty, it may be an archæological discovery, a studio craze, or even a bizarre reproduction of some tradesman for advertising purposes. For instance, following the first discovery of the tomb of Tutankhamen and the publicity given to it by the Press came the fashion for Egyptian design, grotesque, inappropriate and vulgar in its application to jewellery, and in particular to weaving and embroidery when applied to the constructive requirements of modern dress and furniture. But all this had a short life; it passed away with the excitement of the earlier discoveries of the amazing contents of the tomb.

It is not alone in machine-made articles that these senseless crazes find expression; the embroiderer who turns to pattern-books likewise expects, or is expected, to follow the line of fashion. If we leave these makeshifts out of consideration, we find that in the attempt to break away from old conventions much of the modern design for embroidery seems to lack fine conception and indicates incapacity for coherent thought. There is an absence of balance and rhythm—perhaps the result of the upset of the Great War, although these characteristics cannot be said to have been negligible before that upheaval. Some present-day designs seem to be a pretty good expression of modern thought and,

as such, are understandable by modern young people. Many of them, both in England and abroad, present a jumble of ideas, or a mixed grill of indigestible ingredients.

Some ardent embroiderers with taste but possessing little imagination, or not daring to exercise it, will take what they deem a safe path by precisely copying old designs of established repute; and when the selection is appropriate for its occasion, with quite satisfactory results. They have their preferences, at any rate, and they follow them. They may favour the embroidery of the Orient, attracted, if their colour-sense is strong, by its brilliant and harmonious colouring. Or again, their preferences may be for form which a line will serve, or they may have a partiality for some definite style of a recognised good period. When, however, they leave their main path and wander into side-tracks by mixing up their own ideas with those of other people of a long time ago, they often lose their way and in consequence they fail to express the real meaning of the original, and at the same time their own ideas also. On the other hand, definite preferences for certain periods may, rightly applied, usefully serve the expression of modern thought and feeling (C), and there should be no condemnation of such. Some there are who aim to form a "new school," with a meritorious desire for self-expression, which, after all, is the life and essence of what we call "art." They seek to set aside old conventions, but, like the inventor of mechanical contrivances, they cannot destroy established principles and start anew unless they themselves make others

as strong. Whatever form a "new school" may take, a contempt for existing and indestructible foundations means short life to the new structure.

Retarded by the war, the work of education goes on—here in England almost silently—certainly without the advertisement which commercial activities require. From the machine-man and the craftsman to the child in school something in the nature of education in taste is given. The character of that education, the power of assimilating it, will determine in the future the standard of public taste.

Who can prognosticate what the future will have to say for the embroidery which may go down to posterity described as of the "first quarter of the twentieth century"? The needlework samplers of the past three centuries reflect their age: that of the eighteenth century excites our amusement and sometimes pity for the unhappy child obliged to rub in for herself the moral lessons imposed by her elders. What had that little girl done who was compelled to commit to memory stitch by stitch the awful warning?—

"There's not a sin that we commit,
Nor wicked word we say,
But in Thy dreadful Book is writ
Against the Judgment Day."

What an ugly thing for young fingers to have had to sew slowly stitch by stitch with the more enjoyable—and beautiful! At its best the twentieth-century sampler (CI) reverts nearer to that of the seventeenth (LVIII) in its businesslike record of stitches learnt, and as a reference for future use. "Businesslike" describes some of the results in embroidery

almost to the point of advertising the cleverness of the worker.

In past days some of the finest conceptions were of the simplest in stitching. We too find our greatest delight in the simple embroidery of common things, and perhaps a characteristic of present tendencies is towards the embellishment of everyday household requirements and children's clothing with extreme simplicity. Noteworthy is white linen work which bears comparison with that of the past (CI).

When opportunities arise for the full play of imagination unhampered by monetary restrictions, notable work is not only possible but is actually sometimes done. These opportunities may be less frequent than in the past, but certain State occasions, such as coronations, which in England have occurred twice in the quarter-century, or court ceremonials, make demands upon embroidery coupled with the finest work in weaving, and have been well met as in past days. Regimental requirements—while often supplied by machine work—still need hand embroidery in certain particulars; robes for special occasions and the claims of heraldry make demands upon the imagination of designers and call for fine work no less than in the past.

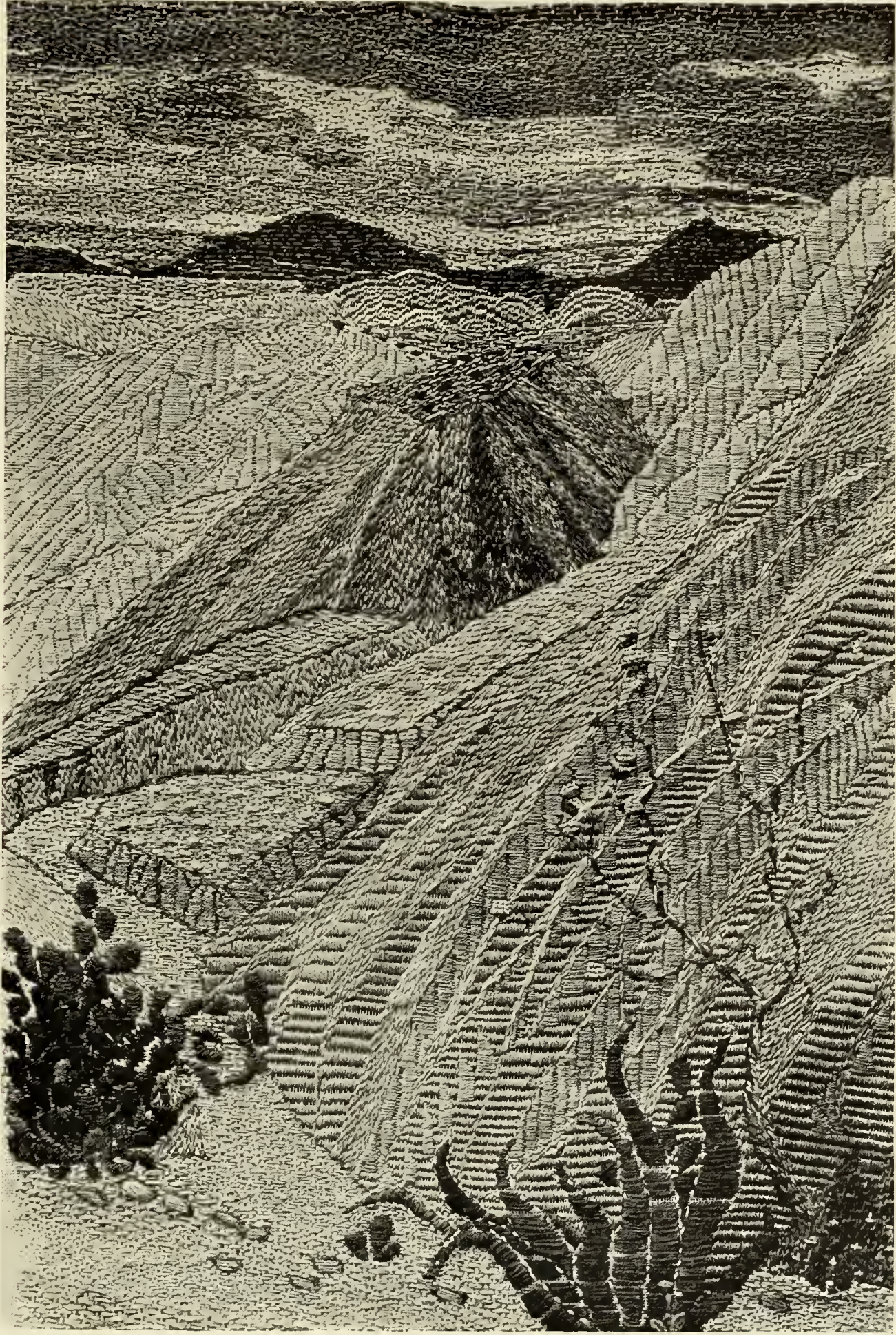
For ecclesiastical requirements there can be no question that the best thought both in conception and execution must be exercised. A panel for an altar frontal with the figure of the archangel Michael and surrounding borders worked in silk and gold thread is typical of such at the beginning of the twentieth century; it has an added interest in the symbolic motive of the design (CII). It is in such work that time is

PLATE CIII

A Spanish landscape by Wyndham Tryon, translated into needlework by Mary Hogarth. It necessarily loses in effect through not being shown in colour, which here, in its masterly conception, forms so important and satisfying a feature of the embroidery through the realisation of the rich colouring of the country. The treatment of the masses is particularly happy, the stitches being so used that they express most vividly the peculiar geological formation and its influence upon the nature of the scenery, but with a convention proper to needlework as opposed to the naturalistic style. The colouring is a harmonious rendering of purple, blue, grey, yellow with bright green and orange in the foreground. 29 × 20 ins. (p. 375).

Miss Mary Hogarth.

English, 20th century.



often given in the same spirit as in past days and with a like result, whether by a single individual, or by many ; in co-operation under expert guidance, instanced by an embroidered sanctuary carpet, the work of over two hundred English training-college students and the staff in their own time as voluntary work during a period of three years.

For domestic embroidery, here as in other countries, conditions of life make other demands upon a woman's time. She is not called upon to "sit all day long working like a horse" to cover bare walls with large and elaborate hangings, whether telling of her husband's prowess, or classical tales dressed up to present fashion, or pastoral scenes. Such large works in the grand style are possible to very few individuals, but are done in trade workshops. Pictures in needlework she still may do, if her inclination lies in that direction ; they may violate every principle which underlies good embroidery, but they are generally marked by the temperament of the worker, which is more than can be said of some past work, which discloses the spirit of the age rather than that of the individual. But, nevertheless, in some modern work not only does the embroiderer express original thought and the new spirit of the age, but maintains principles which have governed the best work of the past (CIII).

All sorts of teaching and influences are at work. There is the revolt against machine products which deliberately imitate handwork even to the extent of reproducing the faulty spinning and weaving of the twentieth-century hand worker in home-spun tweeds. We do not like shams on the

whole ; beautiful weaving the machine can do which justly calls for admiration ; but when it is made to imitate the faulty handwork of the present-day feeble efforts to retrieve past backslidings, it cannot be good weaving.

In our attitude towards the products of man we have reached the point—and the machine has helped us to get there—of realising that something within us clamours for satisfaction which the machine can never give. What we most admire of ancient work was the outcome of the needs and pursuits of the age. Religious fervour was the incentive to the great skill lavished upon ecclesiastical embroidery of the Middle Ages. How great was this wealth of industry we can but partially know, for the merest remnant of it remains. In the twelfth century the Benedictine writer Theophilus, defending the craftsmanship which some holy fathers condemned, said : “Look around you and survey the fabric of creation. It is the work of an artist, of the Supreme Artist who has made all things beautiful in their season. He has gifted you, too, with a portion of His own nature and has formed you an artist, and you are bound in service to Him to exercise your creative gift and make the most of your affinity with what is beautiful.” It was this pricking inner sense, this affinity with the world of beauty, which set the housewife to adorn her home ; the same is true to-day. It is this which keeps alive those many movements, great and small, which are at work all over the world to preserve ancient practices intimate with human life.

Furthermore, it is becoming increasingly acknowledged,

as is demonstrated by some present-day educational methods, that the human mind cannot fully develop without the exercise of those faculties which call for expression through the hand. Scarcely a woman, perhaps, to-day would confess with pride but rather with deprecation an incapacity to do needlework, though she may be so behind in her own attainments as to view "hand-made things" with a sort of reverence. There is a more enquiring attitude towards our museums, not merely as centres of archæological interest, but as living means of educating all classes of society both in youth and adult age. If it was true to say of our own National Museum at South Kensington in 1860 that "independently of the beneficial and elevating influence of the Fine Arts upon the people, every pecuniary outlay either for the purpose of forming or extending collections of art in this country has been directly instrumental in creating new objects of industry and enjoyment, and therefore adding, at the same time, to the wealth of the country," it is just as true to-day.

The same may be said for the many like institutions which have become established in Europe and America and also in the East. All these have grown from the common need of the people in one way or another; England has a long-established reputation for weaving and embroidery, and our own museum of textiles is pre-eminent amongst all others in its comprehensive collection of needlework of all ages and peoples; it instructs, informs and educates. It could not have reached this point if there had been entire public apathy or without the awakening which came with the latter

half of the nineteenth century. Indeed, the conduct of our museums and the ever-widening vision of those in charge of them is not the least noteworthy sign of the enquiring spirit which is the most hopeful characteristic of this age. The great work done by these storehouses of our national treasures advances too silently to be readily and adequately acknowledged by even an appreciative section of the public; what they do for students is wholly beyond estimation.

The needle will go on; its machine product must be a wearying, monotonous repetition of similar forms to meet the demands of millions, and the millions will be satisfied. On the other hand, the numbers are increasing of those who feel the charm of needlework as the natural outcome of personal desire and feeling. To them the call comes right down through the ages; it is instinctive.

The seed which is being sown to-day is scattered over a wide field. In its elements it does not differ from that of long-past ages, but cultivation has produced hybrid species, it will be for future generations to estimate the value of the harvest. In looking back to the sowings of other generations, we do not find the growing crop always free from disease; each age in succession sowed according to the measure of its health, and it is so now.

In the future there must needs be a partnership between the machine and hand; but a partnership in which the machine product is subordinated to the nature of handwork. The intelligent well-tutored embroiderer will know the fundamental necessities of suitable materials for hand needle-

work. This also is the business of the machine spinner, the weaver and the dyer, and they should endeavour to attain them. Some manufacturers make this their aim, but when this is conceded, it is still the older methods of production which give the greatest satisfaction, not alone in their enduring qualities but in the effect gained, and it may always be so. Linked with this question of material is that of sincerity and quality of workmanship. But above all questions of material and craftsmanship, important as they are, great work, as in the past, will only be produced by the exercise of the creative faculty whence springs the true joy of life.

NOTES

THESE notes contain the chapter references by their numbers in the text. The roman numerals in black type refer to books of corresponding numbers in the Bibliography.

II

1. I for progress of primitive tools.
2. This and the following quoted passage from II, Vol. I, Introduction.
3. Excellent bark fabric in the Horniman Museum, London; also in the Pitt-Rivers Museum, Oxford, and the Ethnographical Collection, British Museum.
4. See IV, and also XLIX, No. 19, for description and further illustrations of these wonderful fabrics. Large collection in the British Museum.
5. See III, No. 10.
6. British Museum, Egyptian Gallery, Room 5, No. 6641.
7. British Museum, Egyptian Gallery, Room 5, No. 37105
8. V, Vol. I, pp. 311-320. Somewhat similar remarks on the dyer. See Vol. VIII, pp. 147-156.
9. Joshua II. 6.
10. Exodus XXVI. 25; Proverbs XXXI. 13-24.
11. 1 Chronicles IV. 21.
12. Ezekiel XXVII. 7.
13. Odyssey VII.
14. Ezekiel XLIV. 17, 18, 19.
15. B.C. 20. Quoted from VI.
16. British Museum, Assyrian Gallery, No. 103000.
17. Herodotus III. 106.
18. Pliny's Natural History, 12, 31.
19. Genesis XXVI. 14.
20. 1 Samuel XXV. 2.
21. Exodus XXXVI. 14.
22. Deuteronomy XVIII. 4.
23. VII.
24. VIII.
25. IX.
26. X.
27. XI, p. 257.
28. XII, p. 229.
29. VII, fig. 100.
30. Exodus XXXIX. 3.

NOTES

III

1. **XVII**, and "Abydos," by Sir W. M. Flinders Petrie.
2. **XIII**. Egyptian Room, No. 6, No. 37996.
3. **XIV**.
4. **XV**; **XVI**, Vol. I, pp. 268-286; **XVII**, p. 108; **XVIII**. See also M. A. Murray in "Man," No. 11, 1914. The earliest representation of the Sed Festival is that on the small ivory mace-head in the Ashmolean Museum, Oxford, where the King (Narmer) is shown wearing a robe to his feet. Another representation of the same festival is on a slab in the same museum, time of Ptolemy I, where the robe is worn by the King.
5. **XIX**, Part I; **XX**, Plate 3. Good colour reproductions in both editions. English translation, plates facing pages 356 and 361.
6. **XVI**, Vol. I, pp. 306, 575; **XXI**, Part II, Plate XXVII, for colour reproductions; **XXII**, p. 468; **XXIII**, Vol. II, p. XII, Birch's abridged edition, 1878; **XXIV**, Vol. IV, Plates ccclxi, ccclxii, cccxii.
7. **XVI**, Vol. I, p. 306; **XXV**, p. 5; 2 Samuel X. 10; **XXVI**, quoting Zephus.
8. **XVI**, Vol. I, p. 307; **XXII**, p. 470; **XXVII**, p. 197.
9. **XIII**, for illustration; **XVI**, Vol. I, p. 268, Vol. I of Plates, facing p. 78. **XIV**. This palette is in Cairo. Good casts in the British Museum, the Ashmolean Museum, Oxford, and elsewhere.
10. **XVI**, Vol. I, p. 575.
11. Joshua VII. 21-25.
12. **XXVIII**. Good colour illustrations; the originals are in the Cairo Museum. Coloured photographs in the Victoria and Albert Museum. **XXIX**, 11th edition, under "Embroidery."
13. **XXX**, Vol. IV; **XIII**.
14. **XXXI**, p. 66.
15. **XXII**, p. 262.
16. Ezekiel XXVII. 7.
17. These five figures are taken from Wilkinson's "Manners and Customs of the Egyptians." The drawings were made near to the time of their discovery.

IV

1. **XXXII**; **XXXIII**; **XVI**, Vol. I, p. 408; **XVII**.
2. **XVI**, Vol. I, p. 409.
3. **XXXII**, p. 318 for illustration of stele; **XVI**, Vol. I, pp. 130, 584, and Vol. I of Plates, facing p. 61.
4. **XVI**, Vol. II, p. 242 n.
5. **XXXII**, p. 332 for illustration.
6. **XXXV**. This is No. 105 in the Susa Collection of the Louvre.
7. Babylonian Room, British Museum, No. 115643.

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8. Babylonian Room, British Museum, No. 90841. **XXXV**, p. 67; **XXXVI**, several illustrations; **XXXII**, useful for symbolism.
9. Babylonian Room, British Museum, No. 91000; **XXXV**, p. 70.
10. **XVI**, Vol. I, p. 364; **XXXVIII**.
11. Chaldean Antiquities, Louvre. Illustrations in **XXXII** and **XXXIV**.
12. Chaldean Antiquities, Louvre; **XXXIV**, p. 226; **XXII**, p. 721. A similar figure in diorite, said to be the goddess Nin-Gal, was found at Ur, 1925-6. See C. L. Woolley's article in the "Antiquaries' Journal," Vol. VI, No. 4, 1926.
13. **XVI**, Vol. I, p. 364; **XVII**; **XXXVIII**.
14. Louvre Museum. Cast in the British Museum. **XVI**, Vol. I, pp. 130, 225; Vol. I, Plates, facing p. 66.
15. Babylonian Room, No. 116666.
16. This figurine is in the Philadelphia Museum. There are others in the British Museum—a seated figure particularly fine.
17. **XXXIX**.
18. **XVI**, Vol. I, p. 364.
19. **XVI**, Vol. I, p. 322.
20. See the large series of bas-reliefs from Nineveh in the British Museum.
21. Assyrian Section, British Museum.

V

1. Odyssey XV (Butcher & Lang).
2. Iliad VI (Lang, Leaf & Myers).
3. **XLI**. Quoted from Sir Arthur Evans in J.H.S., Vol. 32, 1912.
4. **XL**, where the Cretan dress is fully described with its decoration. **XVI**, Plates, Vol. I, Frontispiece and short description by Mr. A. J. B. Wace. See also in Supplementary, Annual of the British School at Athens, No. IX, 1902-3.
5. **XLII**.
6. **XLII**, and for many other illustrations of patterns in weaving and embroidery.
7. The illustration is taken from "Compte rendu de la Commission Impériale Archéologique," 1878-9, St. Petersburg, where are coloured illustrations of this and other fabrics. Plates 3 and 5.
8. **XLIII**; **XLIV**; **XLV**. See Zeus, Vol. I, in Supplementary.

VI

1. **XLVI**. **XVI**, Vol. III, chap. ix.
2. **XLVI**. See vignette on the title-page of this book, which is taken from the reproduction of the vase in **XLVII**, Frontispiece Plate.
3. **XLVIII**. No. 48 in the Oxus treasure, British Museum.

4. **LXIX**, No. CCLXXVII, Vol. XLVIII, April 1926, article on the Discoveries of the Koslów Expedition by Mr. Perceval Yetts, from which our illustrations are reproduced by permission of the author and the editor of the magazine. Originals in the Academy of Archæology and Ethnology at Leningrad.
5. **XXXIV**, p. 285, No. 26.
6. **L**. Plate 28 has strap-work on a cauldron of the Ch'in period (255-207 B.C.), tooled with a spiral meander, which merges into the square form. Plate 34 has close-packed spirals called "nail heads." Plate 44 might be a repeat of such patchwork as the dragon. Plate 62 has rows of weaving patterns. Plate 106 reproduces an appliqué cord edging. Plate 107B repeats actual stitches. These are only a few instances.
 In the British Museum may be noted in particular two bronze plaques of Caucasian origin; one is a deer attacked by a hound, and the other is again a hound in combat with deer; a bull and bird complete the composition, which denotes the Scythic beast style. Both of these plaques are enclosed in borders as on goldsmiths' work, which have textile derivation. See **LI**, Plate VII, pp. 84-87.
LII, Fig. 223, illustrates a silver-gilt belt with garnets from Sofia, which is ascribed to the Scythian occupation before the coming of the Goths. (British Museum, Iron Age Antiquities.) Also in **XLVI** are remarkable examples of embroidery influence.
7. "Geographical Journal," Vol. XLVIII, for the preliminary account of the expedition. Sir M. Aurel Stein's forthcoming book on "Innermost Asia" will contain illustrations of the examples found by him. When they were on exhibition at the British Museum, while in London in preparation for publication of this book, we were fortunate in obtaining the kind permission of Sir A. Stein and the Government of India to photograph some of them for our own publication.
8. **XLIX**, No. XXXVIII, pp. 71, 147, 215, No. XXXV, p. 199, No. XXIV, p. 185.
9. **VII**. This is in the Louvre Museum. See "Journal of Egyptian Archæology," Vol. V, Pl. XXXII. **XVI**, Vol. I, pp. 252, 580; Plates, Vol. I, facing p. 26.

VII

1. "So well are many of the textiles preserved that they are as strong and their colours apparently as bright as on the day they were taken from the primitive looms. Many pieces of cloth, especially those in tapestry, show great skill in weaving and a fine sense of colour effects. Indeed, if we judge these productions of the ancient looms by present-day standards, we shall be forced to admit that for fineness of workmanship, beauty of design,

and the artistic management of the colours they have never been surpassed" (C. M. Mead, "Anthropological Papers of the American Museum of Natural History," Vol. XIII, Part V, p. 203).

2. **LIII**, p. 306 (derived from the Quipus).

3. They were an instructed people, with schools where history and the economics of government were taught. Having, so far as is yet known, no form of writing even of the most rudimentary kind (in this differing from the Mayas), the history and traditions of the Peruvian race were handed down from generation to generation by specially trained people answering to the historians of to-day, whose business it was to commit them to memory and to hand them on. It is thus that the pre-conquest history has been preserved.

For the purposes of calculation, for assistance in mnemonics, they had the Quipus, and it formed the basis of their system of education. The Quipus was merely a bunch of strings of varied colours, each colour having a special significance for the purposes of identification and classification. The strings bore many knots of varying form, and these related to number. The Quipus was used for every purpose requiring calculation numerically, as a register of births and deaths, as a census of the people—answering, in short, the State purposes corresponding to our Record Office, and much more besides. The whole business of the State was managed by its means through officials called Quipucamayoc, the State accountants, and by the Amautas, who were the learned men or councillors. Cienza de Leon, whose writings at the time of the Conquest are recognised amongst the most reliable authorities, says that the gold and silver treasure (£3,500,000) demanded by the Spaniards for the release of Atahualpa, the imprisoned Inca ruler, was checked by means of the Quipus. There is a small Quipus in the British Museum (Ethnographical Section, S. America). **LIII**, p. 139, and **LIV**.

4. **LIII**, p. 100. This is Markham's translation.

5. Great sheets of solid gold faced the stonework of this building. As to this, see **LIII**.

6. **LIV**.

7. **LIV**, p. 120.

8. The inside walls of the palace were lined with gold, and artificial gardens were laid out with full-size representations of animals, trees, flowers, etc., in solid gold.

9. **LIII**. Sir Clements Markham tells of one of these ceremonial head-dresses, from which he made the sketch illustrated on p. 119.

10. **LIII**, p. 337, for translation of this play and description of other dresses.

11. **LIII**, p. 119, for illustration.

12. **LV**, p. 60. Francisco de Xeres reports on the wealth of gold as stated. See particularly p. 98.

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13. "It may be that the makers of Cashmere shawls, Dacca muslins, Aztec veils and Peruvian robes inherited the long labours of a thousand generations ; but so far as the spinners of what we call modern civilisation are concerned the ideal has been realised, and belongs rather to the past than to the immediate future. The perfect thread is not to seek : it has been found." (W. S. Murphy, "The Textile Industries," Vol. III, p. 83.)
14. This description roughly corresponds to most primitive looms. See Ling Roth in Supplementary.
15. Weaving implements at the British Museum, Victoria and Albert Museum, and of course in American museums.
16. **IV**, p. 205, for an amusing account of the industry of society women when paying visits, and their code of good manners.
17. This is the oldest period represented by examples ; they are few, are of the later Tiahuanca II style, and belong to the highlands.
18. The Peruvians, like the Chinese, brought the weaving of patterned gauzes to a high degree of perfection. They had many variations from the simplest form, as here described. Much useful information in **LVI**, Part III.
19. Illustrated in **LVII**, p. 242, and in **LVIII**, p. 514.
20. **LVIII**.
21. **LIX**.
22. **LX**.
23. **LXI**.
24. A small model in the British Museum (Ethnographical Collection, S. America Section).

VIII

1. **LXII**, Vols. I, II, III.
2. Odyssey XIX.
3. Egyptian Antiquities, Room 5.
4. Early examples of inlay and damascening, in particular, provide illustrations.
5. **LXII**, Vol. III, for other examples of silk embroideries with Christian subjects.
6. **LXV**, Fig. 378 ; **LXIX**, Plate LXIV.

IX

1. **LXII**, Vol. II, Plate XXIV.
2. Quoted from **VI**.
3. **LXIII**, Fig. 14.
4. **LXIII**, Fig. 7 ; **LXIV**, Figs. 102-103 ; **LXV**.
5. **LXIII**, Fig. 9 ; **LXV**, Fig. 213 ; **LXIX**, Plate XLVIII.
6. **LXIII**, Fig. 12.
7. **LXIII**, Fig. 19 ; **LXIV**, Fig. 300.

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8. **LXV**, Fig. 377, p. 598. Copy in the Victoria and Albert Museum.
9. **LXIII**, Fig. 40 ; **LXIV**, Fig. 301.
10. **LXIII**, Fig. 38 ; **LXIV**, Fig. 299, p. 603 ; **LXV**, Fig. 375, p. 595. Coloured drawing in the Victoria and Albert Museum.
11. **LXIII**, Fig. 39 ; **LXV**, Fig. 374, p. 594.
12. **LXV**, Fig. 376, p. 597.
13. **LXVI**, Fig. 22, p. 29 ; **LXVII**, Fig. 15 ; **LXVIII**, Plate 37.
14. **LXIII**, Fig. 34.
15. **LXIII**, Fig. 35 and Fig. 36 for these two.
16. **LXX**, Vol. II, p. 93.
17. **LXX**, Vol. II, p. 94.
18. *v.* **LXXI** for fine-coloured illustrations of other examples and full report of the expedition, which was jointly financed by the Government of India and the British Museum. Some of the examples illustrated in this book went to India.
19. Kokka, Vol. XXI, p. 6. The relation between embroidery and painting in Ancient Japan, by Sei-ichi Taki.
20. **LXX**, Vol. I, p. 12.
21. **LXXII**, Plates 215-217.
22. **LXXIII**.
23. **LXXIII**. See Plates 96, 76, 77, 109-111, etc. See **LXXIV** for a ready-to-hand description of this collection.
24. **LXXII**, Plates 192-194, for colour and complete illustration.
25. Kokka, as above (19).
26. **LXXV**; and see L. Binyon's article in **XLIX**, No. 127, Vol. XXIV.
27. **LXXVIII**, p. 1.
28. From "The History of Aboulhassen Ali Ebn Becap and Schemselnihar, Favorite of Caliph Haroun al-Raschid." Probably the 9th century or not much later.
29. **LXXVI**, with illustrations ; **LXIX**, p. 175 ; **LXXVII**, p. 148, Fig. 207. See also Figs. 119, 200, 203, taken at random amongst many others. In the Baptistery of Cividale Cathedral are many examples of the eighth century.
30. **LXIV**, p. 368.

X

1. Tiberius A. III.
2. **XLIX**. Professor Baldwin Brown and Mrs. Archibald Christie, whose description with illustrations in great detail is in Vol. XXIII, Nos. CXXI and CXXII, 1913. There is a coloured photograph in the Victoria and Albert Museum.
3. Quoted from Green's "Short History of the English People."

4. Of this scene there is a special large-size coloured photograph in the Victoria and Albert Museum, which shows the technique most excellently and in a convenient way for study. (See Supplementary.)
5. **LXXIX** ; **LXXXI**, Plate 180, for other Scandinavian examples. (See Carpet-knotting, Supplementary.)
6. "The Eyrbyggja Saga," translated by Sir G. Dasent.
7. **LXV**, Fig. 199. Litchfield's "History of English Furniture," p. 28, has a Saxon state bed with what may be woven covering; but the coverlet as well as a bolster cushion on a stool suggests embroidery.
8. **LXIII**, p. 90 ; **LXIX**, p. 342 ; **LXV**, Fig. 430, for figures of Humility and Truth, and Fig. 313 for two dancers. A panel with one of the dancers is in the Victoria and Albert Museum ; it is illustrated in "A Picture Book of Byzantine Art," published there.
9. **LXIII**, Fig. 41. A cast is in the Collection of Ivories, Victoria and Albert Museum.
10. **LXIII**, Figs. 42, 43, 44.
11. **LXXXI**, Plate 56 ; also Plate 3 in "A Book of Old Embroidery" (below.)
12. **LXV**, Fig. 380, p. 600 ; **LXIV**, Fig. 413 ; **LXVII**, Plate 24 ; **LXVIII**, Plates 54, 55 ; **LXIX** ; **LXXXI**, Plate 9.

XI

1. **LXXX**, Vol. VII, Plate 4, for fine large-coloured illustrations. For Sens examples, **LXXXI**, Plate 184.
2. **LXVII**, Plate 19 ; **LXVIII**, Plate 56 ; **LXXXI**. There are large-size photographs of this, the Bologna cope, and others in the Victoria and Albert Museum.
3. **LXVIII** for full description and history. **LXXXII**, Plates 1, 2, 3, 4, for good illustration and of enlarged details.
4. **LXIV**, Fig. 414 ; **LXIX**, Plate 357.
5. **LXVI**, p. 51, quoting Hugh Falcandus.
6. **LXIII**, Fig. 54.
7. **LXIII**, p. 116 ; **LXIV**, Fig. 145 ; **LXV**, p. 602 ; **LXIX**, p. 357.
8. **LXXXIII**, p. 80.
9. **LXXXIV**, Plates 34, 37, 39.

XII

1. The laws of Heraldry are very strict as to the disposal of the various tinctures, which in English Heraldry comprise the two metals gold (or) and silver (argent) ; the five colours blue (azure), red (gules), black (sable), green (vert), purple (purpure) ; and eight furs.
2. **LXXXV**. In the British Museum are impressions of all these seals, with their counter-seals.

NOTES

3. **LXXXVI**, Coloured Frontispiece.
4. **LXXXI**, a full-size illustration, Plate 186; also Plate 5 in "A Book of Old Embroidery" (below).
5. **LXXXII**, for list of these shields-of-arms; **LXXXVI**; **LXVII**, for stoles.
6. **LXXXVII**, for these and some following references; there are others of interest.
7. Manuscript Department, British Museum.
8. "The Exeter Book," Israel Gollancz (Early English Text Society).
9. **LXXXIV**, Plate 10. It is 116 cm. \times 322 cm. **LXXXI**, Plate 227.
10. **LXIV**, p. 805, Plate 416.
11. **LXXXVIII**, Plate 21.

XIII

1. **LXXXIX**. Illustrations of these two and more palls of the Livery Companies, besides banners, crowns, and other embroidered insignia.
2. In the National Gallery, London.
3. Exhibited at the Flemish Exhibition, Burlington House, 1927. Catalogue No. 29, illustrated.
4. **XC** for illustrations of altar furniture, copes, chasuble, dalmatic, with details; 2 coloured plates. Description in text volume. **LXXXI**, Plates 159, 160.
5. **LXXXI**.
6. **LXXXVIII**, Plates 90 and 96 respectively.
7. **LXXXVIII**, Plates 73 and 68 respectively.
8. **LXIII**, p. 114, Fig. 52.
9. **LXXXIV**, Plates 1-4 for the Tristran story, Plate 25 and following for the Elizabeth hanging. **LXXI** has illustrations of some of these examples (see Plates 184, 192 and 228 specially), but the recently published book by Fräulein M. Schuette to which we refer, which forms the first of a series, is the first to make known fully these most magnificent embroideries in linen and wool, which have so long been preserved by the faithful care bestowed upon them.

XIV

1. One of these water-pageants is described in the "Grafton Chronicles," Vol. II, p. 448.
2. **XCI**, from which most of the quotations are taken.
3. **XCII**.
4. **XCIII**, quoting Harrison's "Holinshed's Chronicles," i. 317.

XV

1. **XCIV**, Vol. 8, No. 2; Vol. 9, No. 1, "American Colonial Needlework," by Mrs. Luke Vincent Lockwood.

NOTES

2. Quoted from Green's "Short History of the English People."
3. National Gallery, London.
4. This picture was exhibited in the Flemish Exhibition at Burlington House, London, 1927, and is illustrated in the Catalogue, No. 29.

XVI

1. "Power" at the beginning was a very simple thing. In 1733 a dog was used in Glasgow.
2. Duncan's patent tambouring machine, 1807.
3. **XCIV**, "American Colonial Needlework."
4. **XCIV**, p. 259.
5. **XCVI**, p. 144.

XVII

1. **XCVII**.
2. Quoted from **XCVIII**.
3. **XCVIII** for most of these particulars. Much useful information on textile craft.
4. These three machines were seen at work in Switzerland, and the description is made from them.
5. **XCIX**.
6. **LXXIV**, Plate XVI.
7. **LXX**, Vol. II, Fig. 119, "Brief Guide to the Chinese Embroideries," Victoria and Albert Museum, Plate VIII.
8. **LXX**, Vol. II, Fig. 118.
9. "Brief Guide," as above, Plate V.
10. "Brief Guide," Plate VII.
11. Some very fine work of this kind, dating from the 1851 Exhibition, is in the Indian Section of the Victoria and Albert Museum.
12. These particulars of educational movements are derived from Government Reports issued at the various periods.
13. Arts and Crafts Essays, 1893, "On Dyeing as an Art," W. Morris.
14. "Some Hints in Pattern Designing," W. Morris, 1881.
15. Reconstruction Pamphlets, No. 17, Ministry of Reconstruction, 1919.

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- V. S. Birch : Records of the Past, 1875-81.
- VI. James Yates : *Textorium Antiquorum*, 1843.
- VII. W. M. Flinders Petrie : Arts and Crafts of Ancient Egypt.
- VIII. Sir M. Aurel Stein : Ruins of Desert Cathay.
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